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ABSTRACT

This handbook, designed for use with preschool and elementary age children, provides instructions and instructional materials for the development of proficiency in cutting. Scissor cutting is a critically important activity for young children to practice because, along with coloring and pasting, it is used widely to foster the three R's as well as to reinforce fine motor development, eye-hand coordination, and pre-reading skills. The guide provides teachers with theoretical and practical information, as well as teaching suggestions. Chapters include: "All You Have Ever Wanted to Know about Scissors but Didn't Know to Ask"; "Scissor Mechanics"; "Connections--Paper and Paste"; and "How to Avoid-Too Much, Too Little, Too Late to Ever Cut Again." Following chapter 5, "General Instructions for Scissor Cutting Activities," more than 50 cutting activity sheets, with suggestions for use, are provided in chapters: "Fringes"; "Lines--Straight, Diagonal, Zigzag"; "Curves"; "Shapes--Flat and Dimensional"; "Shapes within Shapes"; "Design Forms for Fun and Fact"; "Scissor Mazes and Mastery Marvels; and "Scissor Racing." (MM)

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SCISSOR SORCERY

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Scissor Sorcery

Cutting Activities For the Early Childhood Curriculum

Sharan Bryant Carpenter

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To my mother, Dorothy Davis Bryant, who nurtured in me a love for fantasy and imagination, and to my father, Charles Layton Bryant, who instilled in me his visionary quest to create.

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The Author

Sharan Carpenter, M. Ed., is a native of Frankfort, Kentucky. From 1967 through 1971, she attended Eastern Kentucky University and earned her Bachelor of Science degree in Elementary Education. Subsequently, she taught in areas of early childhood education in Kentucky, West Virginia, Pennsylvania and Georgia. Her work in the classroom has been varied and has included experience in rural Appalachia and inner-city schools.

She completed her M.Ed. at Mercer University in Atlanta in June, 1982, and is currently employed as a first grade associate teacher at The Westminster Schools, a private Christian Preparatory School in Atlanta.

Ms. Carpenter has been active in a variety of church-related community services. She has worked in the Women's Shelter at First Presbyterian Church for two years. She has also been involved in designing and implementing the ECM Carver Homes Summer Enrichment Program, an ecumenically-sponsored program for children living in the Carver Housing Project in Atlanta. She has coordinated and taught arts and crafts to almost 100 children at Carver for the past two summers.

In 1982, Ms. Carpenter collaborated with Dr. Derek Whordley on the revision of *The Humanics National Pre-School Assessment Handbook*. She has also done consulting work in early childhood, particularly in the areas of assessment, creativity and computer software.

Scissor Salute
(The Sorceror's Appreciation)

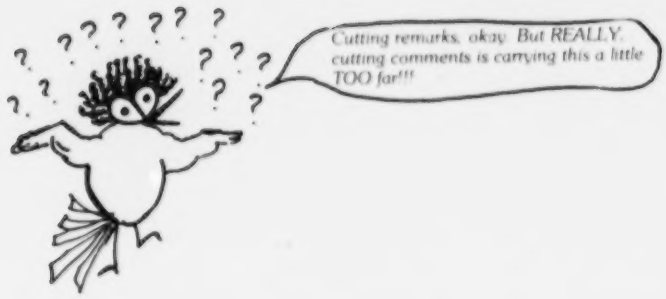
My thanks goes to many people — family, friends, neighbors, colleagues — who supported and helped me in writing and illustrating this book.

In particular, a great deal of appreciation is lovingly given to my family: Tres, my son, whose constant interest in "Mommy's book" was so wonderfully heartwarming, and Sesame, our little mixie-poo dog, who faithfully rose at four o'clock each morning to sit with me (in her chair) as I wrote and illustrated. Also, appreciation to Rusty Carpenter for his help and support.

Special applauds are appropriate for The Westminster Schools' faculty, particularly Mrs. Mary Audrey Apple, head librarian for the elementary school, and Mrs. Mary K. Johnston, first grade lead teacher, and her 1982 – 83 class. Also, much thanks to all the other children who gave me many super ideas. A special acknowledgment is fondly given to the late Mrs. Lee Aronin, past elementary school principal.

I am especially grateful to Derek Whordley, Ph.D., of Mercer University in Atlanta, for his editorial contributions and educational expertise, as well as his professional encouragement.

Introduction
Cutting Comments:



Easy. Writing a scissors activity book should be a snap (or rather a SNIP!), I thought smugly as I sat in the publisher's office and he explained a need for an early childhood book on scissor cutting. Silently planning my writing strategies, I envisioned tons of resource books and research materials "ripe for the picking." Just a mere compilation of knowledge should do the trick. Then, voila — one teacher activity book ready for the press! Right? WRONG!

After hours and hours of researching journals, sorting through card catalog listings and consulting reference books, I felt I must be doing something wrong. Maybe I was misspelling scissors! Not so, the spelling was correct; the information I had hoped to find was lacking. Although many arts and crafts books listed scissor activities, even these were missing vital information. Where was a developmental sequence of scissor-cutting skills listed? What about the child's level of cutting proficiency? Besides, isn't scissor cutting a skill that is developmental in nature, yet improved with guided practice?

Scissor cutting is much more than a simple artistic endeavor. If scissors are to be considered art supplies, then most classrooms must be art studios. Instead, scissors are considered classroom basics in much the same way that paper and pencils are considered necessities.

Despite the fact that scissor cutting has been neglected as a priority in educational research and development, the need and importance does exist for scissor-cutting activities in the early childhood curriculum. **FIRST, SCISSOR CUTTING, ALONG WITH COLORING AND PASTING, IS ONE OF THE "BASICS" FOR FOSTERING THE THREE Rs.** What are reading, 'riting or 'rithmetic without color, cut and paste? Many workbooks and duplicated activity sheets include this basic "three-some combo" in the format. While a child may be able to scribble with his crayons to qualify in the coloring aspect, and may be able to dab (or glob) on the paste to complete the pasting activity, it is virtually impossible for a child to cover up a poor attempt at cutting (although I have seen children frantically trying to tear their paper to finish a botched-up cutting job). In fact, a child with poor cutting skills may jeopardize his academic performance in color-and-paste activities by being unable to successfully complete a skills sheet because his fine motor skills are lacking, rather than his cognitive skills.

SECOND, cutting skills are important and needed in the early childhood curriculum because they **REINFORCE FINE-MOTOR DEVELOPMENT AND HELP TO DEVELOP HAND-EYE COORDINATION AND VISUAL PERCEPTION**. A child's cutting ability is dependent not only on her fine-motor control of the scissors but also on her visual perception of what she is attempting to cut. The hand coordination and eye perception must be integrated and synchronized so that she cuts where her eyes tell her. Many times the young child sees what she is supposed to, but her lack of fine motor ability causes her to unsuccessfully complete a scissor activity. Thus, it is of particular importance that the young child be given opportunities to increase her fine muscle development and her hand and eye coordination in a manner that complements her developmental readiness. Cutting activities that are sequentially designed to build upon her past development and to introduce new skills in a logical progression will help the young child develop her fine motor skills, as well as improve her perceptual skills. Cutting exercise will help her to become more proficient in other fine motor skills such as writing, pasting, folding and coloring.

THIRDLY, cutting is important and needed in the early childhood curriculum because it can **REINFORCE PRE-READING PERCEPTIONAL SKILLS** by emphasizing left-to-right orientation and top-to-bottom movement. Many pre-reading activities emphasize this important pre-requisite reading readiness skill. However, few cutting activities have been developed to give additional reinforcement in this area. By cutting in the same direction that the child reads, she is given valuable "hands-on" tactile experience, which reinforces other kinds of reading readiness skills. Eye movements to emphasize direction in reading could be practiced in this pleasant, yet skills-oriented, cutting activity. In addition to emphasizing pre-reading perceptual skills, **cutting can also reinforce the learning of letter and number forms**. By practicing scissor cutting in the same direction that numerals are written, or in which the alphabet letters are printed, scissor activities can be used to reinforce writing skills as well as reading skills. Wouldn't it be exciting for young children to have an alternative to practicing their letters and numbers *without* using a pencil? A scissor-substitute activity from time to time as a reinforcer would probably be most welcome (and teachers, you wouldn't have to grade it!).

FINALLY, cutting activities are important and are needed in the early childhood curriculum because **THEY ARE USED IN THE EVALUATION AND ASSESSMENT OF YOUNG CHILDREN IN PRESCHOOL AND KINDERGARTEN PROGRAMS**. Many schools incorporate some type of testing assessment that measures a student's strengths and weaknesses in all areas of readiness development. Two assessments that have a cutting component in the fine-motor development area are the DIAL (Developmental Indicators for the Assessment of Learning) and HNCAF (Humanics National Child Assessment Form). The DIAL requires the child to cut a straight and curved line on a cutting card that is provided. The HNCAF objective requires "using scissors smoothly and with moderate control *and* cutting on a drawn line."

While the DIAL and HNCAF are used to assess children's needs within a school setting, **SOME ENTRANCE OR ADMISSIONS TESTS ALSO INCLUDE SCISSOR-CUTTING ACTIVITIES.** Cutting ability can be an important skill for entrance into some private schools where competition for entrance is extremely high. Usually, the highest-skilled children scoring best in all developmental areas are admitted to these highly sought-after spots. So, it would be to the young child's advantage (or her parent's, perhaps) to have scissor-cutting proficiency, along with excellence in other areas, if Harvard Law School is the goal!

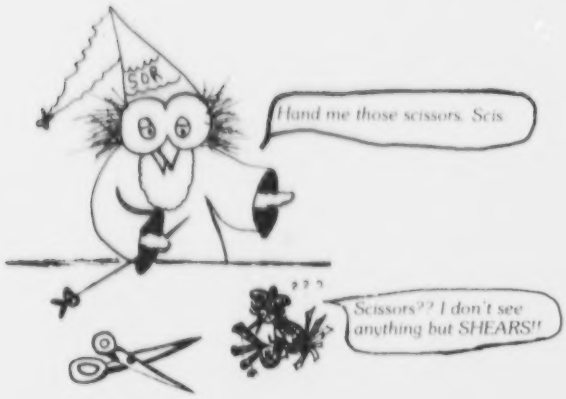
Clearly there is a need for scissor-cutting activities in the early childhood curriculum. However, there is a deficiency in the current information and research available for teachers and parents. This book should be able to meet the needs and fill some of the voids in this area. It does this by:

(1) providing a fundamental, content-based book on scissors, which provides background and activities that are helpful and informative to teachers and parents; **AND**

(2) presenting a developmental curriculum for scissor-cutting activities that are outlined in a skills-oriented sequence, and represented in a logical progression, towards scissor-cutting proficiency.

1

All You Have Ever Wanted to Know About Scissors, But Didn't Know to Ask



Definition, History, Background

The *Oxford English Dictionary* defines scissors as: "a cutting instrument consisting of a pair of handled blades so pivoted that the instrument can be opened to a shape resembling that of the letter X, and the handles then brought together again so as to cause the edges of the blades to close on the 'object to be cut.'"

While there is little debate about the Oxford definition of the scissor-cutting process, there are differing opinions on the product; specifically, the difference between scissors and shears. While the two words have often been used interchangeably, the word usage varies from country to country. According to the Oxford dictionary, all sizes of scissors are called shears in Scottish dialects, since the word scissors is not a part of their culture. In England the word scissors was included in tailors' vocabularies. The smallest cutting implements were called scissors, while medium-sized cutters were trimmers, and large cutters were shears. However, according to the *Encyclopedia Americana*, as a general rule, all cutting instruments that are six inches (15 cm.) or less, are called scissors. Those that exceed six inches in length are classified as shears. The scissors and shears differ not only in their length, but in the shape of their handles. Scissors generally have symmetrical round or slightly oval handles (with the exception of the new safety scissors, which have irregular rectangle forms). These openings provide grip spaces for the thumb and index finger. Unlike scissors, many shears have dissimilar handles, usually one with a smaller thumb opening and the other with a long ellipse for four finger placement.

However, for our working definition in this book, we will confine our definition of scissors to include those which are six inches long or shorter. The importance of shears from a historical perspective, as forefunners to modern-day scissors, will be given appropriate emphasis.

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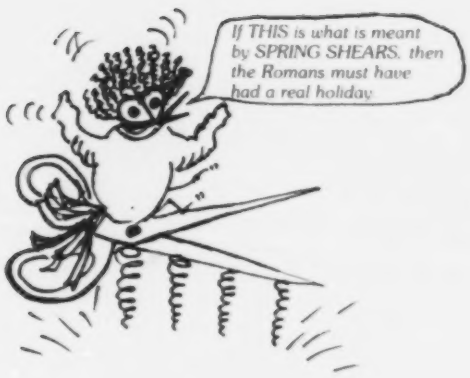
Another differing opinion concerns the use of the word scissors in English grammer. According to George Stimpson in *A Book About a Thousand Things*, the term scissors applies to a single implement, but is commonly used as a plural. He says it is correct to say "the scissors are sharp" or "the scissors *is* sharp," but the first is preferred. Often the phrase, "pair of scissors" is used to qualify the singular form of scissors such as "his new pair of scissors *is* lost." The terminology "pair of scissors is recorded as early as the fifteenth century, while the word scissors was written in plural form and used in that context as early as 1384."

Not only have there been conflicting opinions on the semantics and usage of the word scissors, but on the spelling as well. The Oxford Dictionary notes that the "sc" spelling of scissors was first found in the sixteenth century to be in confusion with the Latin word "scindere" (to cut, split, rend). Before this time, there seemed to be no evidence of confusion in these two words. However, it is interesting to note that in medieval England, scissors was the usual Latin word for tailor. Scissor was also spelled "cissor" and "cisor" during this period.

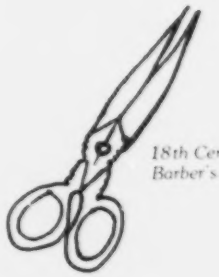
Regardless of the differing views on semantics, usage, or spelling of the word scissors, their general design has remained constant. Modern scissors are usually made of steel and have a pivotal pin that secures the two opposing blades. According to *World Book Encyclopedia*, scissors are classified as double levers of the first class. A lever, one of six simple machines that is used in performing jobs, works on the principle of having the braced part placed between the load and the effort. Since the arms of the lever have equal length, then the effort is equal to the load and cutting is accomplished.



The first scissors were probably made during the Bronze Age. *Encyclopedia Americana* identifies these scissors as spring shears that were constructed of tempered bronze or iron and made in ancient Rome. In the thirteenth century, sharper, sturdier scissors were developed. It was not until the 1740s that the effectiveness of scissors was greatly improved. Benjamin Huntsman first produced scissors made of shear steel in Sheffield, England. Shear steel scissors were improved upon in 1912 with the invention of stainless steel by Harry Brearley in England. From this time, scissors and shears could be made more durable and serviceable without rust or corrosion.

In America, shears, the contemporary prototype of scissors, were not made until the early 1800s. *Famous First Facts— A Record of First Happenings, Discoveries and Inventions in the United States*, by Joseph Kane, reveals that the first cutlery shears were made in Elizabethport, New Jersey, in 1825 by Rochus Heinisch. While other shear-type scissors were probably hand-fashioned by our American forefathers, this particular shear was the first officially registered.

The scissors made in Colonial America were often variations of designs based on English models. There was no standard scissor design; instead, scissors were named and constructed for particular jobs and needs. According to the information in *Early American Trades Coloring Book*, Colonial craftsmen had specific tools in their specialized trades, and specially designed scissors, or scissor-type implements, were often included. The wig maker, who was also the barber, used barber's scissors in his businesss of cutting and styling wigs and hair. Tailors and weavers used pelican-billed shears to cut fabrics for fine-tailored clothing that was sold to the wealthy. Hat makers, called hatters, cut material and fur with hatter's shears.


18th Century Barber's Scissors

Not only were scissors used in cutting materials such as hair, fabric, and fur, but heavy-duty cutters, usually called snips or shears, were also important scissor-types used in Colonial crafts. A cutler, who was a specialized type of blacksmith, used cutler's snips to fashion steel into various implements, weapons or cutting tools with edges. Anchored shears and tin snips were scissor-type tools that the whitesmith, a tin tradesman, used in his construction of tin products. Beautiful and sometimes elaborately encased scissors were displayed by a Colonial silversmith.

18th Century Tailor's Shears

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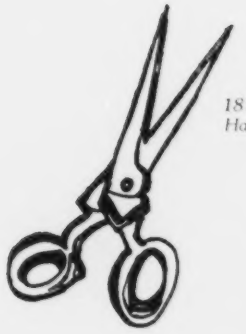
Colonial Tin Snips



18th Century Hatter's Shears

As in earlier periods, scissors of the twentieth century are designed and named according to their uses. Some of the earlier forms of scissors have changed only slightly in the quality of the metal and durability of the material. But today, the number of selections of scissors within one type, or use, is almost mind-boggling. Not only are there "themes and variations" of the scissors used in earlier crafts and trades, but new specialized scissors are available for every use imaginable.

For the home or commercial sewer, there are dressmaker's shears and pinking shears used in cutting materials of all textures and thicknesses. In the yard, various flower or pruning shears are available. Even the kitchen can claim its own uniquely designed scissors — kitchen household shears with alligator-sharp metal for cutting poultry and meats.

Kitchen Household Shears

Pinking Shears

Haircutting scissors are now so specialized that hair can be thinned with comblike scissor blades and, strangely, nose and mustache hairs can be snipped away with tiny snub-nosed cutters. Even doctors in their specialized fields of medicine have a gamut of uniquely constructed scissors from which to choose.

Nose and Mustache Scissors

Bandage Scissors

Other professionals who need scissors as tools of their trade are manicurists, artists (especially graphic and design illustrators), homemakers and teachers. Even "professional" early childhood school students are dependent upon SCISSORS!

Scissors Information Chart

The data given on the Scissors Information Chart features a general overview of scissor types, manufacturers, costs, construction, advantages and disadvantages, recommended level of use and comments. While the chart is representative of scissor types that are available in school catalogues as well as in retail stores, this list is not all inclusive. Instead, it is intended merely to familiarize the reader with the vast selection of scissor-types and their characteristics. All scissors types are evaluated on information provided by the manufacturer and no preference for certain brands is suggested.

All cost information is obtained from 1982 – 83 school catalogues, specifically R.B. Walter's, *The Teacher's Place* and Beckley-Cardy.

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Scissors Information Chart

Type (inches/point)	Name/ Manufacturer	Cost	Construction/Material	Advantages	Disadvantages	Level Recommended	Comments
SCHOOL SCISSORS (ALL METAL WITHOUT VINYL-COATED HANDLES)							
4" blunt	Acme Kleencut	$5.85/doz. ($.49)	forged steel, nickel plated	lowest cost	no vinyl-coated handles	beginning ages (3, 4, 5)	lightest in weight economy style
4" blunt	Acme Kleencut	$6.95/doz. ($.58)	fully nickel-plated, forged steel	long-wearing, low cost	no vinyl-coated handles	beginning	cold forged & polished; good style
4" blunt	Acme Kleencut	$10.05/doz. ($.84)	polished, nickel-plated finish; blades and edges are precision ground	lasting sharpness, easier cutting	no vinyl-coated handles	beginning	unbreakable; better style
4" blunt	Acme Kleencut	$14.35/doz. ($1.20)	polished, nickel-plated heavy-gauge forged steel; fully hardened and tempered	easy running blades, contoured handles	no vinyl-coated handles	beginning	highest quality; best style
4" clip	Acme Kleencut	$6.95/doz. ($.58)	same as 4" economy	all purpose cutting	4" only no vinyl-coated handles	beginning & intermediate ages (5, 6)	no economy style
5" clip	Acme Kleencut	$12.85/doz. ($1.07)	same as 4" blunt, better style	all purpose	no coated handles	intermediate	not in 4" or 4½"
5" clip	Acme Kleencut	$17.85/doz. ($1.49)	same as 4" blunt, best style	all purpose	no coated handles	intermediate	not in 4" or 4½"
4" sharp	Acme Kleencut	$5.85/doz. ($.49)	same as 4" economy style	better cutting precision, poke into center of design forms	no vinyl handles	intermediate	As a safety precaution, pointed scissors are not recommended for very young children or beginning scissor activities.
4" sharp	Acme Kleencut	$6.95/doz. ($.58)	same as 4" blunt; good style		no vinyl handles	intermediate	
4½" sharp	Acme Kleencut	$12.95/doz. ($1.01)	same as 4½" but better style	4 types according to scissor length; 3½", 4½", 5", 6"	no vinyl handles	intermediate-advanced 3½" ages (6, 7, 8)	
4½" sharp	Acme Kleencut	$16.85/doz. ($1.40)	same as 4½" best style; blunt		no vinyl handles	intermediate-advanced	
6" sharp	Heavyweight Line, R.B. Walters 562-G	$18.40/doz. ($1.70)	all forged steel and guaranteed unbreakable	excellent cutting and handling ability		intermediate-advanced	Although these scissors have plastic handles which are joined to the steel blade, they are *not* listed as having soft vinyl grips

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SCHOOL SCISSORS (METAL WITH COATED HANDLES)

4" blunt	Cushion Grip	$12.50/doz. ($1.04)	All steel with soft vinyl handles	easier handling for small children	Kumfy-Grip not sold individually, sold per dozen	beginning	Vinyl-coated handles allow small children to maintain a firmer grip on the scissors
4" blunt lefty	Cushion Grip	$14.95/doz. ($1.07)	Same as 4" blunt	allows for left-handed grip difference		beginning	
5" pointed	Cushion Grip	$15.75/doz. ($1.31)	same as 4" blunt	better precision cutting-poke into center		intermediate-advanced	Cushion Grip/Kumfy Grip left scissors must be ordered by dozen. No singles available.
5" clip	Kumfy-Grip Acme Kleencut	$15.29/doz. ($1.27)	same as 4" blunt	all-purpose cutting		intermediate	

SCHOOL SCISSORS (SPECIAL NEEDS)

4" blunt training scissors	Cushion Grip	$1.85/scissors pair	same blunt 4" Cushion Grip	allows child to cut with guidance of teacher's hand	not appropriate for child to use independently, must be teacher-student interacted	L.D. children, handicapped children with fine motor dysfunction	Also available in 5" pointed. These are not recommended for teaching young children with normal hand-eye coordination.
Easy-Squeeze Scissors	Easy-Squeeze	$2.95/pair	polypropylene handles with nickel-plated forged-steel blades	handle loops are easily squeezed (no finger loops)	Precision cutting is more difficult than with conventional scissors	Excellent for first "fun scissors" also for children that have either physical or learning disabilities	These can be squeezed by any joint limb-arms, hands, elbow
Snip Loop Handles	Snip Loop	$4.75/pair	red vinyl handles	No precision of motor skills is required to use these	Precision cutting is more difficult. The width needed for adequate hand-span may be uncomfortable for extended cutting	Also appropriate for the elderly	
Safety Scissors	Saf-T-Cut	$1.25/pair	Stainless steel blades in plastic sheath	Assures finger safety because of plastic extension beyond blades – non-toxic – ambidextrous – stay sharp – can cut a variety of textures	Non-pointed tips are hard to use in cutting inside design centers	beginning-advanced	Children can be taught how to "clip-in" in the center of designs rather than traditionally "poking" in the center

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MISCELLANEOUS SCISSORS (NON-SCHOOL CATALOG LISTINGS)

4" pointed	Jaba	3/$1.00	lightweight stainless steel with plastic handles	– no sharp edges – point is very dull	– very small handles for fingers – stiff opening and closing – easily bent	3-4 years old	
4" blunt (lefty)	Jason Cushion-Grip	$1.99 (drug-store retail price)	stainless steel unbreakable with vinyl-coated handles	– sharp blades – dull point – easy opening and closing		beginning	heavy construction
3½" pointed	Woolworths	3/$1.00	folding scissors with stainless steel blade	– very pointed ends that would be good for detailed precision cutting – fold away so that blades are not exposed	– too sharp and pointed for safe classroom use – lightweight and may not stay sharp for a long period – breakable	advanced	Small art classes or individual children may find this scissor of benefit, especially for advanced scissor cutting activities that need a fine sharp point
4" blunt	Alco	39-59¢	lightweight steel with plastic covered handles	blades are completely smooth — no-cut	– hard to open and close – easily bent – hard to cut heavy paper and cardboard	3-4 (early beginning cutters)	An extremely safe and inexpensive scissor for beginners.
4½" blunt	Looney Tunes Dyno Merchandise Corp.	$1.07	metal blades with non-toxic hand painted high impact plastic	– comfortable finger grip – smooth noncutting blades	lightweight easily bent	3-4 (early beginning cutters)	Cute and creative designs which incorporate cartoon animals into scissor forms.

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Illustrated Reference Guide

Types of Points

Blunt

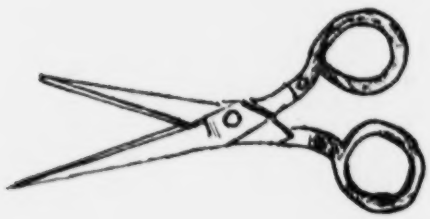
Clip

Sharp

Children's Scissor Types

Blunt
(without coated handles)

Sharp
(with coated handles)

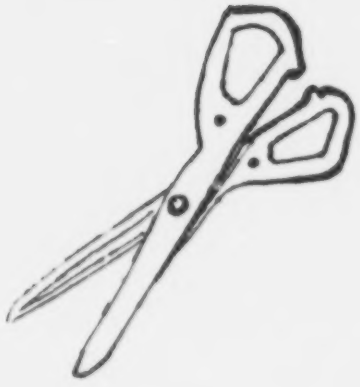


Lefty-Scissors
(with coated handles)

Training Scissors

Looped Handle Design Scissors

Safety Scissors



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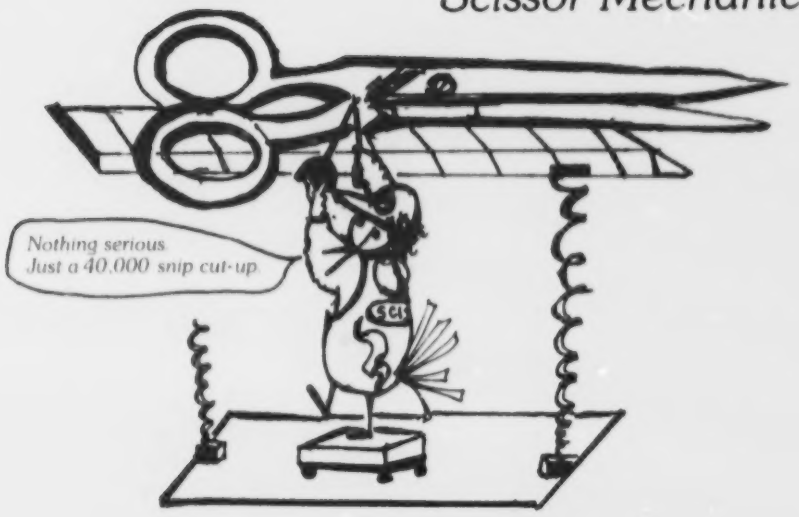
2
Scissor Mechanics



Although learning can take place through a "hit or miss" approach based on trial-and-error experience, skills that are practiced in the correct manner, with proper form, seem to enable the performer to achieve the greatest proficiency. As the tennis player strives for good form and technique in her forehand swing, so should the young scissor cutter exhibit good form and position if she is to become expert in her cutting experiences.

Good scissor-cutting form does not just happen. It is not instinctive, but must be learned. In order for a child to have correct form for scissor cutting, three components must be intact. These are:

(1) *Position of the hand.* The fingers should be in correct relationship to the scissors.

(2) *Grip strength in the hand.* The index finger and thumb should exhibit sufficient strength, so that the scissor blades are forced to open and close.

(3) *Angle at which the scissors are held.* The scissors should be in correct relationship to the material that is being cut.

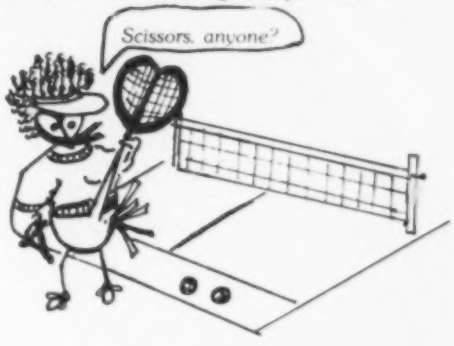
If one of the three components for good form is not in place, the child will not cut proficiently and may become frustrated in completing scissor-cutting activities. In order for the teacher or parent to emphasize form in these three areas, each component will now be discussed in greater detail.

The first component, **POSITION OF THE HAND**, is probably the most obvious of the three components. The hand is positioned in a comfortable, yet firm grip on the handles with the thumb inside the top scissor handle and the index finger in the bottom handle. Pressure against the handles should be exerted so that the scissors can be held and maintained in an upright position without wobbliness. The three "other fingers" — middle, ring and "pinkie" — should be drawn-up in a loose, fist-fashion with finger tips touching the palm (see illustration).

A simple way to teach the child to get in scissor form is to make his cutting hand into a pretend "gun." By forming his "shooting hand," the young child is ready to easily slip the trigger (thumb) into the top scissor handle and the barrel (index finger) into the bottom scissor handle. The gun handle (three "other" fingers) is already formed into a semi-clenched fist. Once the fingers are placed into the handles, the "barrel" (index finger) is curved tightly back around the handle and the "trigger" finger (thumb) stays upright (see illustration,).

Once the scissors are in correct hand position for cutting, **GRIP STRENGTH**, the second component of good cutting form, becomes extremely important. The grip strength, particularly in the thumb and index finger, determines the child's ability to enforce a "squeeze" motion on the handles, causing the scissor blades to cut. It is this equalized tension on the blades that allows cutting to take place. If pressure upon the scissor blade is weak or insufficient, then cutting will not occur. Teachers and parents often see young children going through all the proper cutting motions without realizing a single cut! The frustrated child may take her "other" hand and push on his cutting hand in an attempt to give the hand an extra boost of strength! Actually, the child is intuitively correct about her lack of strength in her cutting hand; only her method in correcting the problem is wrong.

However, there are ways in which the finger grip can be strengthened to insure more successful scissor cutting. Instruction in fine motor activities that involve the index finger and thumb are excellent ways in which to build this strength. Working puzzles, coloring with crayons, and squeezing clay or play dough are all useful ways in which fine-motor skills can be developed in combination with on-going classroom activities.



Another finger strengthening technique can be implemented with a tennis hand-gripper, available at most sporting goods stores. This device consists of outside straight handles with a tension spring in the middle. A hand gripper may be enjoyed by all students, but especially older students who are having special difficulties in this area. Younger students may enjoy a simpler, less expensive grip substitute, such as a spring clothes pin, which would be more suitable for their smaller hands. By placing the thumb on the top of the clothes pin and the index finger on the bottom, resistance to the small, tension spring is experienced. Using either the tennis hand gripper or a spring clothes pin, children could practice squeezing while counting, saying the alphabet, repeating number facts, or keeping beat to music. This aid has innumerable possibilities within the classroom setting, depending upon the age, interest and physical ability of the child.

Another inexpensive, grip-strengthening classroom device is the use of dimestore sponges. Either flat, cellulose kinds or ball-shaped natural sea sponges are excellent for exercises to build finger strength. Sponges can be used dry or soaked in water. The addition of water actually "forces" the child to use more pressure as she wrings water from the sponge. Learning centers emphasizing sponge and water activities could be included within the regular classroom setting.

The third component for good scissor form is the **ANGLE OF THE SCISSOR IN RELATION TO THE MATERIAL THAT IS TO BE CUT.** Even though a child demonstrates correct hand position and sufficient grip strength, the scissors must be held at a proper angle of approximately 90 degrees. Variations from this 90-degree angle will cause the scissors to slide to the side, creating uneven resistance of the blades in relation to the paper. As a result of this "slide-over," the child will have his paper in a scissors hold, but will be unable to cut through the paper. Often, the child's frustrated pleas of "these scissors won't cut," are actually a result of holding the scissors incorrectly in relation to the paper.

While most paper materials are cut using a 90-degree scissor angle, yarn and string should be cut in a different manner. Since all string materials have some tendency to give or stretch, the child should be instructed to slide the string all the way down into the "V" part of the scissor blades, the intersection of the blades at the hinge. Exerting tension in the string by pulling both sides taut, the child can grip the scissors in a squeeze, simultaneously forcing the string against the blades. As a result, a clean, smooth cut is achieved without a mouse-chewed, frayed look.

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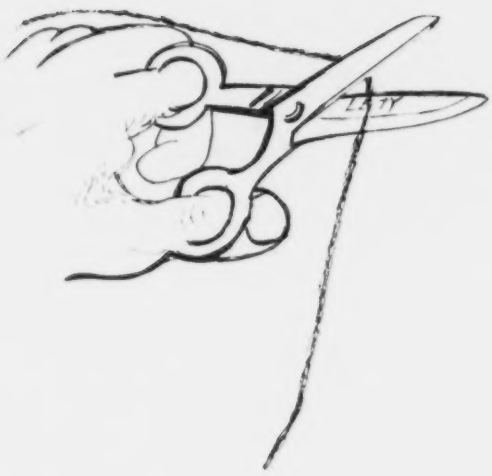
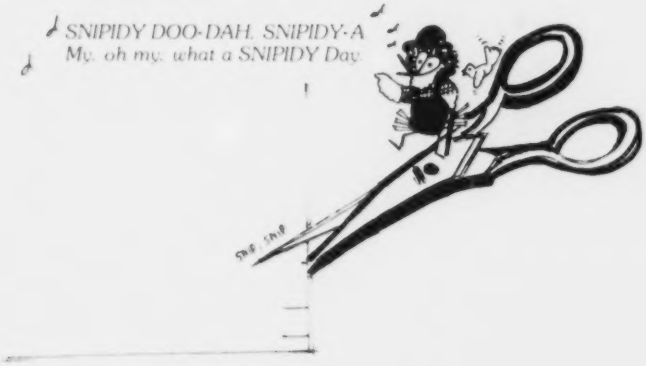


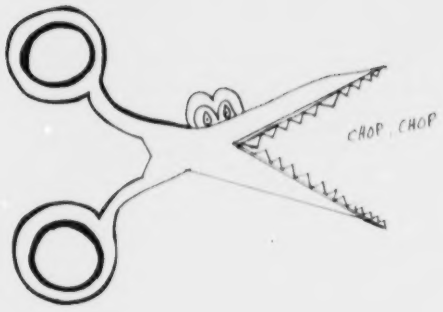
Types of Cuts

Scissors can be manipulated to perform several types of cuts. The type of cut to be used depends upon several factors: the level of the child's cutting proficiency, the size and shape of the form, the kind of material, the position of lines or forms within the design, and the type of scissors used in cutting. Cuts differ from each other in the position that the cutting material is held in relation to the scissor blades and the length of the cut. The most common scissor cuts used in this book are the **SNIP, CHOP, SAWMILL, U-TURN, POKE,** and **CLIP.**

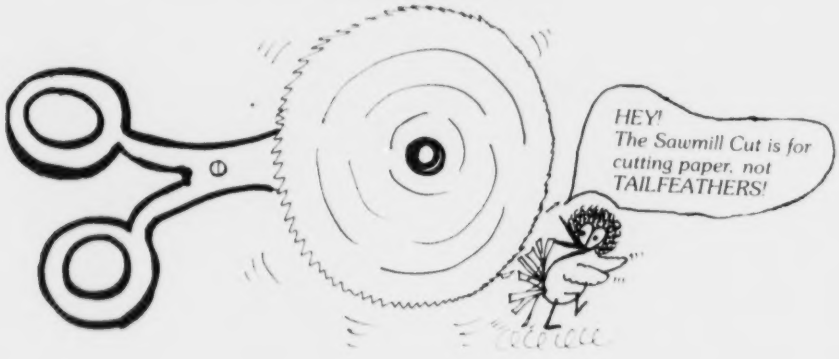


The **SNIP** is a fringe-type cut that utilizes only the very end tip of the scissor blades. The total length of this cut is approximately ¼-to-½-inch. This type of cut is excellent for beginning scissor activities where a fringe effect is desired. Also, the snip is needed in more advanced cutting activities where designs are on a more intricate scale. This cut is particularly important in designs where the lines merge into angles. The neck area of a human figure is an example of this.

The **CHOP** cut constitutes cutting with a larger portion of the scissor blade. Actually, almost the entire length of the scissor blade is used. This cut resembles an "alligator-mouth" with the blades opening and closing in hungry alligator style. Each time the cut is executed, the child slides the scissors blades up to the end of the cut in the paper and continues the open-close-cut and slide procedure.



The **SAWMILL** is a more controlled scissor motion in which the paper is cut on a consistent, almost conveyor-belt method of "feeding" the paper to the scissors with constant hand motion but without ending the cut. The cutting action takes place in the lower middle blade section of the scissors. In order for a continuous flowing cut to occur, the tip ends of the scissor blades never come completely closed as in a snip cut. If the paper is not rotated to accommodate cutting around the form's outline, the cuts will eventually become jagged and the child will eventually "cut" himself into a position where the cut will need to be ended. Once the child has gained adequate scissor-cutting experience, this cut will be the most commonly used in cutting paper materials.



The **U-TURN** cut is an intricate cut that is used in small, confined areas (for example, cutting between daisy petals). Most of the cutting is done with the lower blade area of the scissors. This cutting position of the paper in relation to the scissor blades is crucial when the turn-around is executed. During this "about-face" cut, the paper should be almost all the way down to the "V" of the scissor hinge. The scissor blades are closed with a restrained squeezing motion as the paper is rotated at a 180-degree angle. After the turn, a normal sawmill cut can be resumed.

The **POKE** cut is used when shapes are inside of other shapes and need to be cut out without cutting through the entire design. Cutting a hole out of a donut shape is an example of this situation. This cut is done by using only the tip of a pointed pair of scissors* to poke into the center of the object that needs to be cut out. The poke through can be done by using either a single-scissor blade or two closed blades. The choice of blades depends upon the age of the child and the size of the shape that needs to be cut. Because of the safety factor involved and the need for younger children to cut larger forms, a double blade poke cut is to be recommended for students capable of completing the intermediate activities in this book. However, older children may wish to use a single blade poke cut when cutting smaller designs.

The **CLIP** is a specialized cut that can sometimes be used as a substitute for the poke cut. This cut is done by first folding or creasing a small section in the middle of the form that is to be cut. In order to do this, place the scissors at a 45-degree angle in relation to the folded crease in the paper, making sure that the paper is in the lower part of the scissor blades. After the paper is in place, clip the crease with a short snip, then open up the cut fold. A small slit in the fold should allow the bottom scissor blade to be inserted and the form to be cut out. By using a clip cut, blunt scissors such as safety scissors can be used for a broader range of activities.

WOW! LOOK AT THAT!
FIVE CLIPS!
If I'd done that in football,
I'd have gotten a penalty!

* Blunt scissors can be used for the poke cut, but the results are not as successful. Beginning activities in this book do not require this cut.

To become a follower of scissor sorcery,
these sacred rules must be observed because. . . .
ONLY A MULE WOULDN'T FOLLOW A RULE!

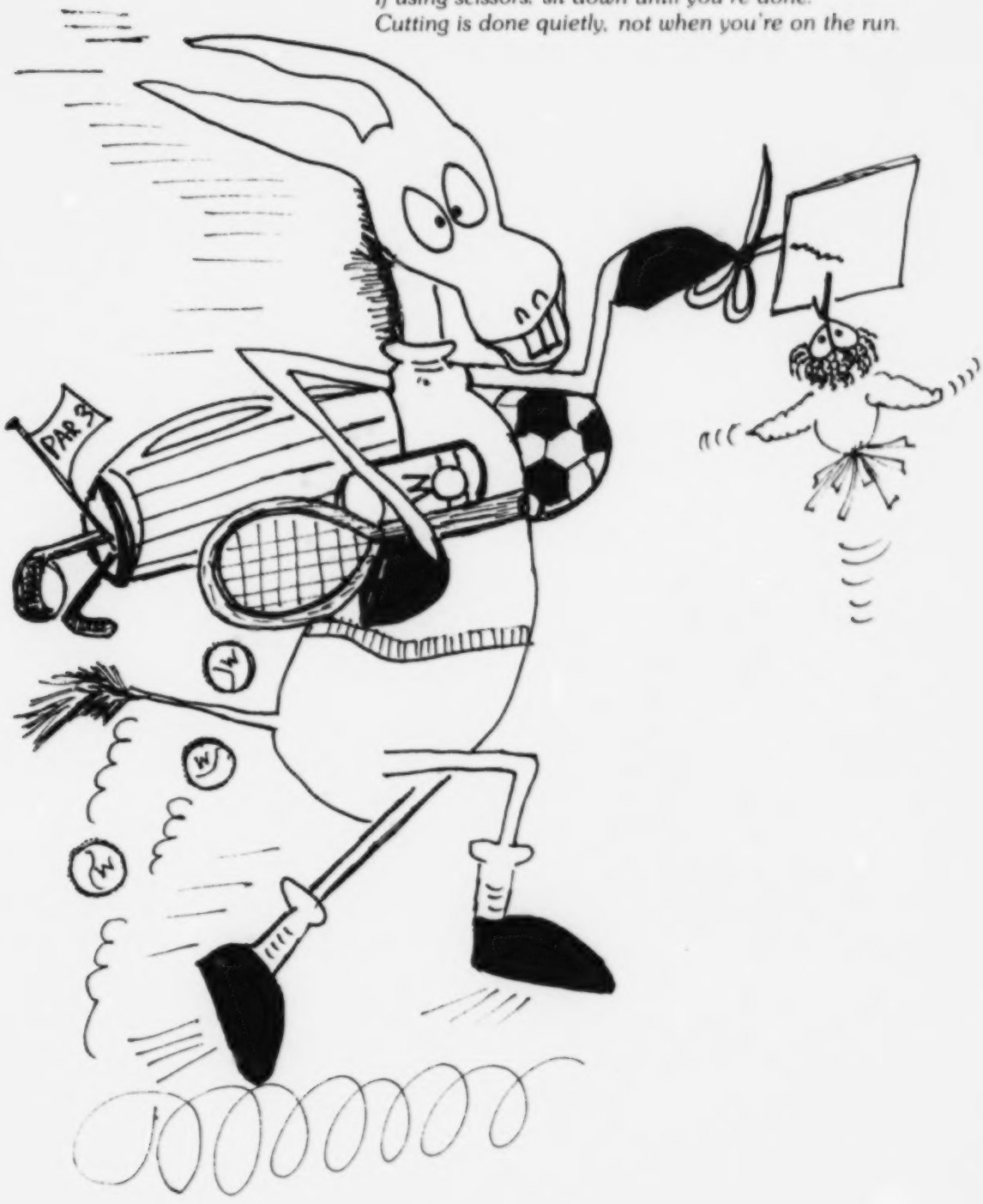
RULES of SCISSOR SORCERY

When you walk with scissors in hand,
straight to the ground is this safety command.

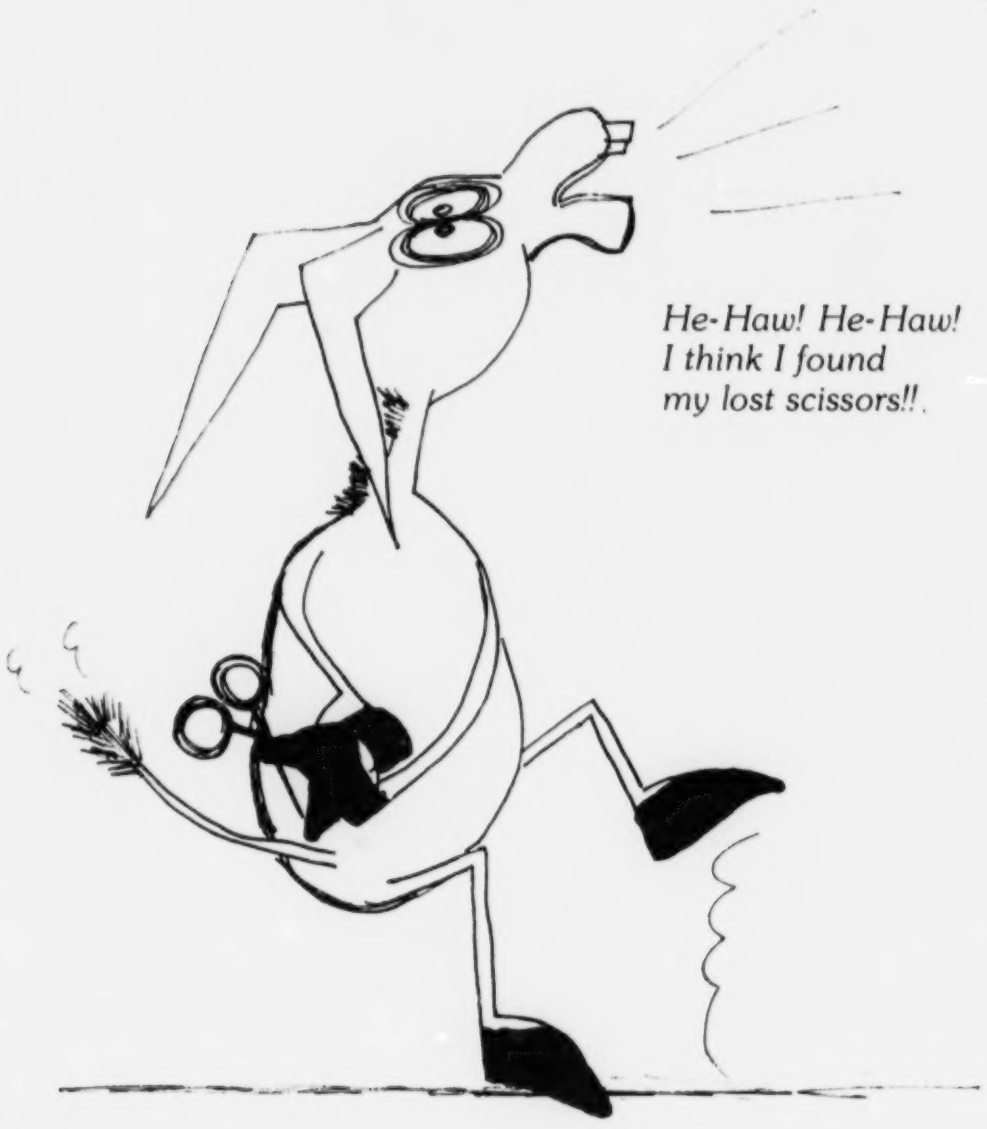
Scissor points stay away from your face.
Eyes and ears are too precious to replace.

Scissors are for cutting materials and papers.
They're not sharpeners, peelers, or scrapers.

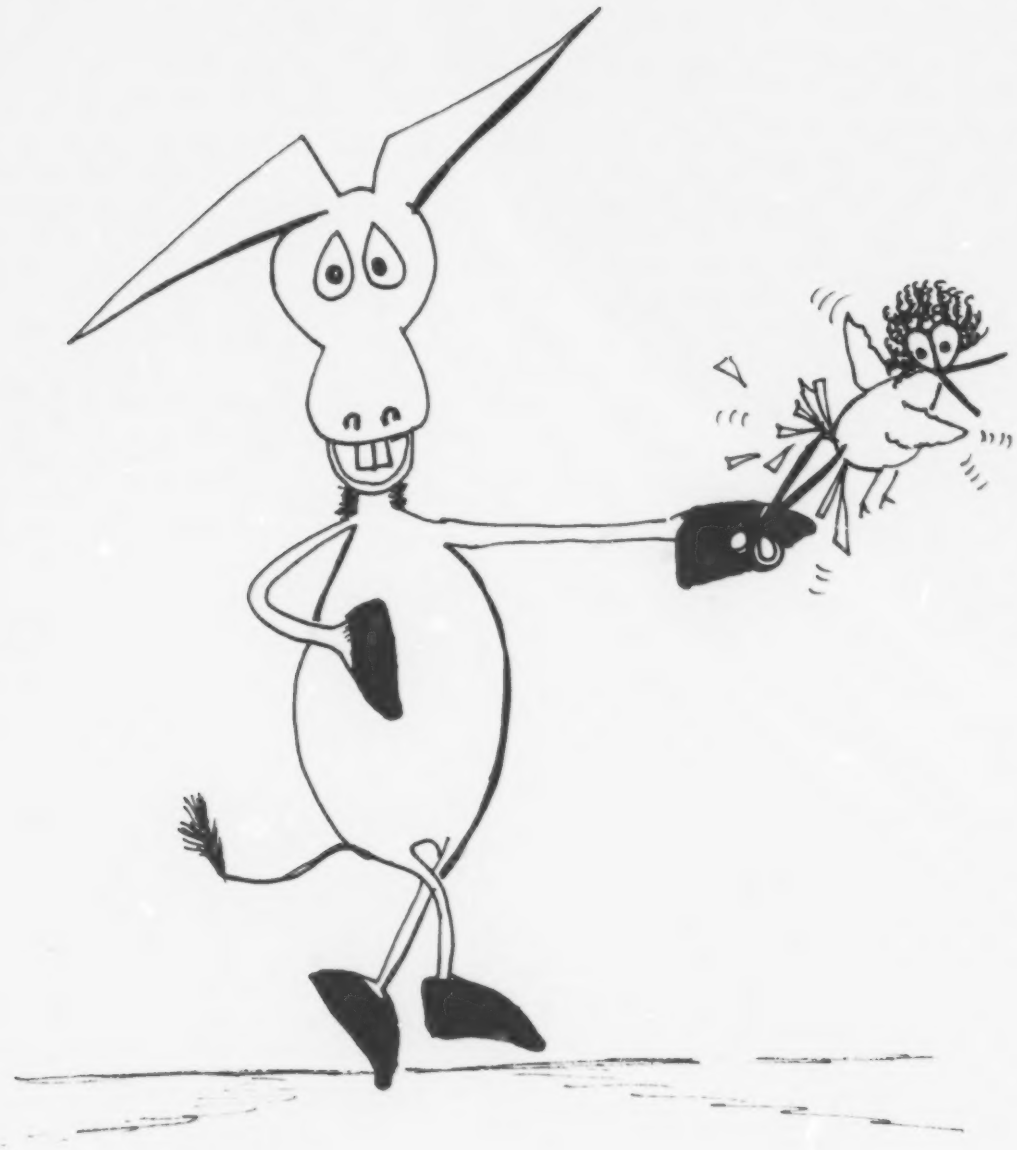
If using scissors, sit down until you're done.
Cutting is done quietly, not when you're on the run.



After cutting with scissors, return them to their storage spot,
'cause "finding" lost scissors sometimes hurts a lot!



Scissors are for cutting with great care,
but never your hair or clothes that you wear,
for hair and clothes are hard to repair.

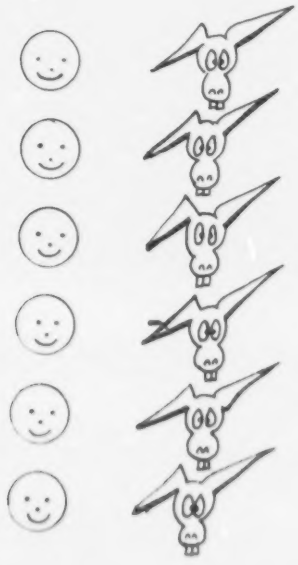


Hold on to the blades when handing scissors to friends.
They'll get the handles, instead of the sharp ends.

Sor's Scissor Safety Spell

Upon each of you I cast this spell.
Six ways to use your scissors well.

Directions: Read each of the safety rules. (Teachers can read to small children). Color in either the happy face for "yes" or the sad face for "no."



I cut only materials that I am supposed to cut.

I keep scissor points away from my face.

I take good care of my scissors.

If I must walk with scissors, I walk slowly with scissor points to the ground.

I hand scissors to other people by giving them the handle part.

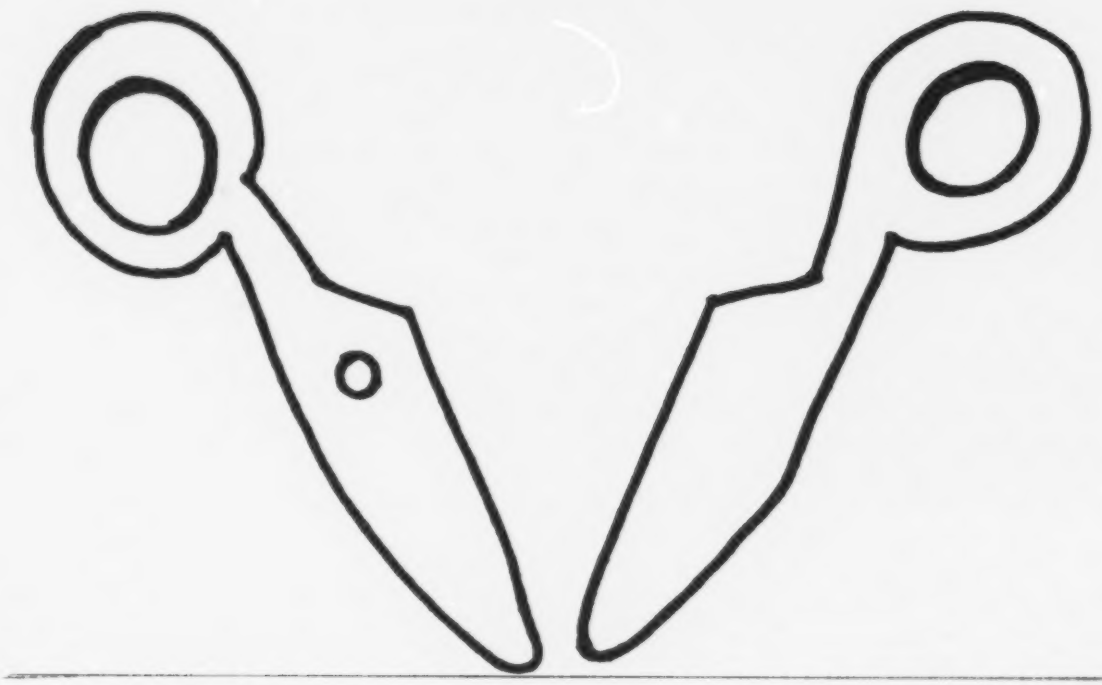
I put my scissors in the proper storage place.

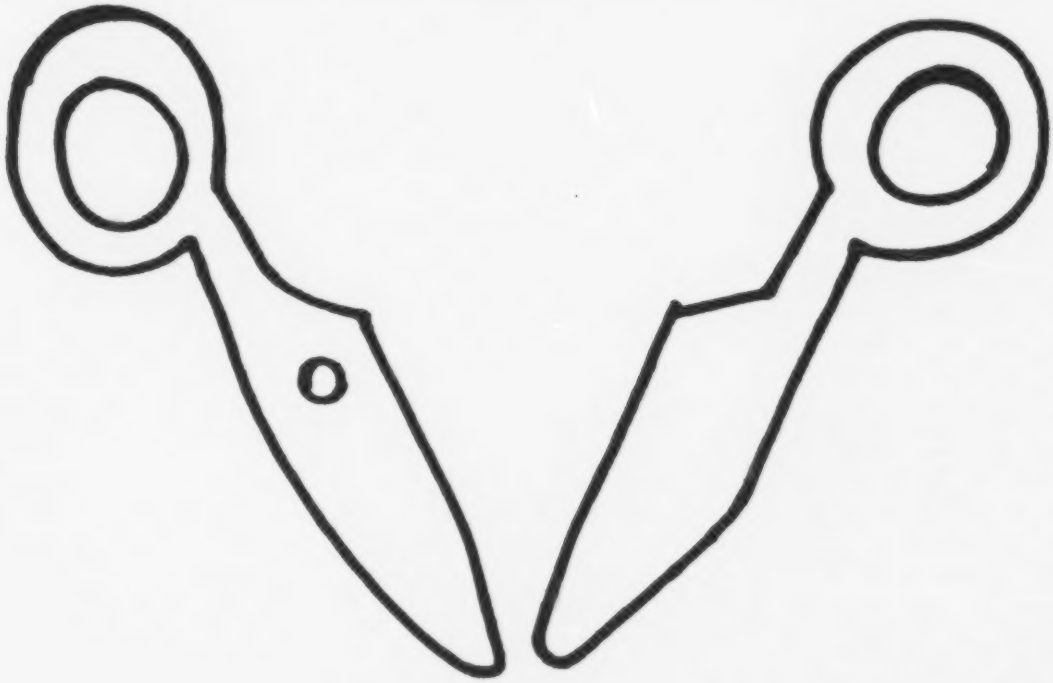
Scissor Safety Practice Model

A practice model for scissor safety is provided for teachers to use with students. These "pretend" scissors are particularly good for young children who have had no experience with real scissors. The safety certificate could be given along with a pair of *real* scissors upon completion of the safety unit. This award of real scissors and a certificate would indicate to the child that she is ready to take scissor responsibility seriously and therefore can use "*The Real Thing.*"

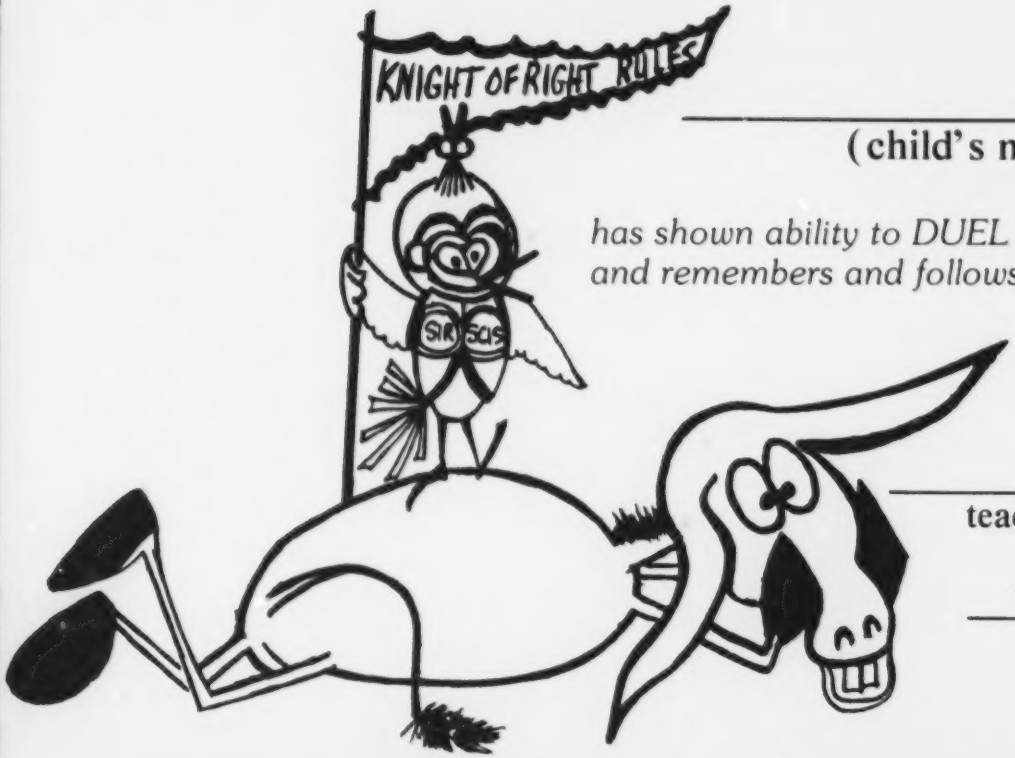
Teacher Directions for Scissor Safety Model

1. Duplicate sufficient copies of the scissor model. (Please note that there are *two* pairs of scissors.)
2. Using rubber cement or another type of glue, back the reproduced sheet with a medium-weight poster board. Laminate if desired.
3. Cut out the scissor blades.
4. Place one blade over the other with the hinge hole on top.
5. Push a brass brace through the circled hinge hole, making sure that the brace goes through both blade thicknesses.
6. Children may color or decorate their scissors. Clear contact paper could be used to cover and protect.





Scissor Safety Certificate



_____

(child's name)

has shown ability to DUEL WITH THE MULE and remembers and follows each scissor rule.

_____

teacher's signature

_____

date

Scissor Care and Containers

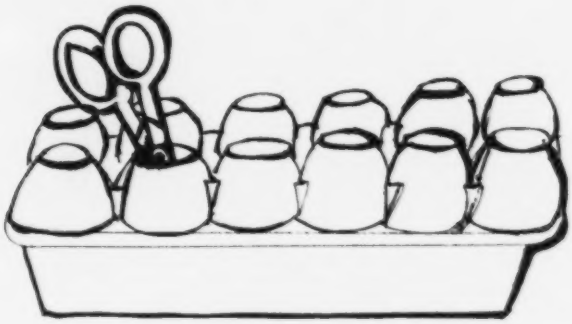
Polished, nickel-plated scissors seem to become dull within a relatively short period of use in the early childhood classroom. Whether from exposure to air after being taken out of plastic encasement or from sticky little paste-covered fingers, the newness of scissors is short-lived. A darkened, pewterlike appearance soon prevails. Even with careful use, scissor's blades also become dull and sometimes rusted. The best remedy for "ailing" scissors is preventive care. Children should be encouraged to take responsibility for their scissors as they would other classroom materials.

White paste and glue seem to be the biggest culprits in scissor abuse! Cut-and-paste activities need both scissors and a gluing medium; unfortunately, the two often are in close proximity, with the scissor bearing the brunt of the abuse. Often, children will cut some, paste some, alternating back and forth. While some cut-and-paste activities may need to be done in this manner, it is suggested that the cutting and pasting be considered two separate activities. Children should be encouraged to cut out all necessary pieces *before* pasting. While some children and their teachers fear the loss of pieces, this method actually reduces mistakes. If one piece is cut, then pasted, and this process is repeated, the child will sometimes find that things don't match up. She has extra pieces or has changed her mind about where things go. How many times have you seen children frantically scraping cut-and-paste parts from an activity, only to end up with torn or scaling work sheets? Encourage children to cut out all pieces, to lay them down to see if they will reasonably fit, and then to paste down the parts. However, if scissors become sticky or gummy from glues or crayon wax build-up, a quick wash with warm water, soap and a sponge should remove this residue. It is important that the scissors be thoroughly dried with a soft cloth or paper towel to prevent rust.

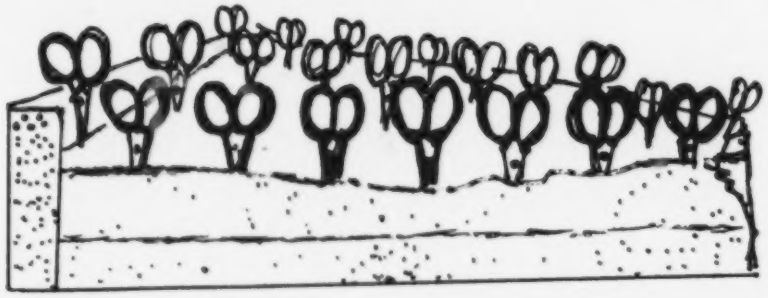
Even with the best care, scissor blades will sometimes dull from normal classroom use. A carborundum stone can be used to sharpen scissor blades, but remember that highly sharpened blades are not recommended for young children. A Blade Aid Scissor Sharpener can also be purchased for sharpening classroom scissors. This device can be used for all kinds of classroom scissors including Teacher Shears and "lefty" scissors. Constructed of hardened steel, it sells for about $2.20.*

* Price based on information from the 1982 – 83 Beckley-Cardy Catalog.

Classroom scissors seem to keep their sharpness best when put into some type of scissor holder. Although commercially-made scissor racks that hold up to fifty pairs are available for about $5.50,* teachers can make adequate scissor holders. They are relatively inexpensive and require very little time to construct. In fact, some holders are a matter of locating the material and require no construction. A Styrofoam egg carton makes an easy storage container. Just turn ("over easy") the carton upside down so that the molded egg cups are on top. Punch one pair of scissors in each egg section. Although this will not last indefinitely, it can be readily replaced. This type of holder is particularly convenient for use in small instructional groups where children are seated at a large table. The twelve-space container allows storage of scissors for the entire group and takes a minimal amount of table space.



Another type of Styrofoam holder can be made from a piece of thick packing material, the kind that is used in packing stereos and other electronic equipment. This holder is made by sticking scissor points into this Styrofoam block. Blunt scissors as well as pointed scissors can be pushed into this holder. The device is particularly good for cleaning off the blades. The pressure from pushing the scissor blades into the highly-packed Styrofoam causes the outside blades to be wiped clean of paste or crayon-wax residue. The scissors can be pushed into place with their blades open. This helps to wipe off the inside blades as well. Eventually, the Styrofoam will have to be replaced as it becomes crumbley. This holder is excellent for storing scissors for an entire classroom.



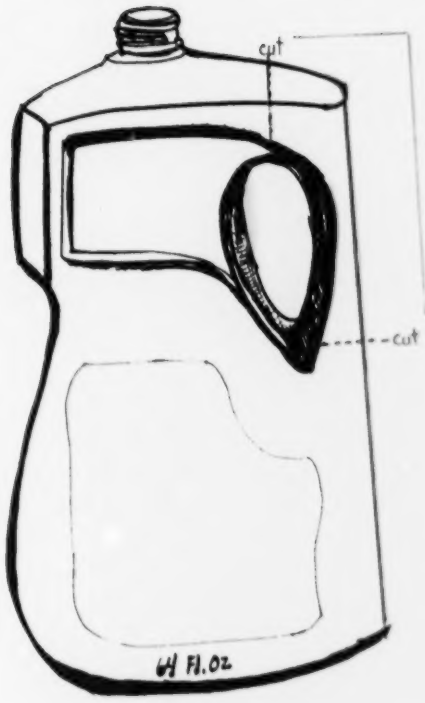
Cans are also used as scissor holders. Large one-pound coffee cans make convenient storage containers. In making this holding device, simply turn the can upside down so that the metal bottom is upright. Then, use a "church key," punch-type can-opener to make openings in the can. Special care should be taken to space these "punch-outs" so that the scissors have sufficient room for storage — usually six "punches" to a can. The coffee can holder may be covered with contact paper or material to make it more attractive. This container works well with small groups of children who sit at tables. It is sturdy as well as steady and should not have to be replaced. (In fact, it will probably outlast the scissors!)

Although it is sometimes more convenient to store classroom scissors in whole-group or small-group containers, some situations allow for individual possession of scissors. For classroom situations where each child has his own assigned desk and school supplies, including scissors, an individual scissor holder would be more accessible.

Scissor holders which are designed for a single pair of scissors should protect the scissors, yet not be cumbersome. Although pint-sized milk cartons or small juice cans can be used for scissor storage, their size is not practical nor is their durability. However, cast-off containers can be used and recycled into scissor-holding devices.

An individual scissor holder can be constructed in a matter of minutes using minimal tools and effort. A Scissor Stop is constructed using a handle from a plastic detergent bottle, the bottle cap and a small chunk of Styrofoam or cork. First, cut the handle from the detergent bottle with a small hacksaw. Care should be taken to cut the entire length of the handle from the top seam to bottom seam. After the handle is cut, some trimming may be needed so that the scissors can be inserted and removed easily. Next, take a small chunk of Styrofoam or cork, and push it all the way down into the base of the cylinder (scissor points can be used to do this). After the material is securely positioned, glue around the bottom of the cylinder with white liquid glue. Finally, place the bottle cap on the end of the cylinder and hold the cap in position until the glue is set.

This Scissor Stop is durable as well as practical and should help children to "care for and keep up with" their scissors. It will hold either blunt or sharp-pointed $4\frac{1}{2}$-by-5-inch scissors as well as safety types.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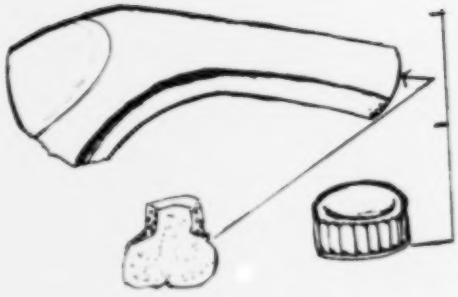


3
Connections — Paper and Paste

The Paper Connection

As "eggs and bacon," "Laurel and Hardy" or "rock and roll" are put together in inseparable pairs, "scissors and paper" are often placed in a similar juxaposition. Even though paper can be hand-torn or cut with a single-edge knife cutter, scissors are the primary implement used in a classroom setting. Likewise, although classroom scissors can cut other materials such as fabric, yarn and Styrofoam, paper and manufactured paper products such as plates, bags and wrapping paper constitute the major material source for scissor cutting. However, paper can be as diverse in type, weight, construction, cutting facility and brand as scissors are in those categories.

Paper runs the gamut from ultra-thin, feather-weight tissue to heavy-duty, impervious matt cardboard. Each type of paper has unique cutting properties as well as folding, pasting and constructing characteristics. Some are appropriate for arts and crafts projects; some are not. In order to better coordinate paper types with the cutting aspects to arts and crafts activities, some general paper information is necessary. John Portchmouth gives an overview of paper used in paper craft activities. In his book, *All Kinds of Paper Craft*, Porchmouth lists eight general categories of paper. These are:

1) thin, lightweight papers
2) slightly heavier papers
3) papers with greater strength
4) marked, patterned or textured papers
5) papers that have resistance to clamping
6) papers that are more or less transparent
7) paper that has been made up into special shapes
8) matt papers and shiny papers

To enable the reader to have a better understanding, each of the eight categories is discussed below, including examples, cutting facility, and strength of form.

1) Thin, lightweight papers.

Examples: airmail letter paper, tissue, filler paper, crepe paper, typewriter carbons, thin copy paper, paper towels and muffin-type confectionary wrappers.

General description

- flimsy
- responds to motion
- easily crumpled
- pastes stick easily

Cutting facility: not easily cut

Strength of form: Soft and light forms can be made by using only paper of this weight. Also, papers can be combined with stronger papers for added support.

2) Slightly heavier papers.

Examples: newsprint, kitchen (shelf or lining) papers, blotting paper, writing and thick typing paper, office duplicating paper, construction paper, magazines, book paper, gummed labels, light wrapping paper, tracing paper and printing paper

General Description

- not as easily affected by movement as thinner papers
- easily crumpled with more defined creases
- can be firmly rolled and folded
- any paste sticks

Cutting facility: easily cut

Strength of form: Generally self-supporting and firm without extra support needed

3) Papers with greater strength.

Examples: heavy drawing paper, poster paper, prepared writer and oil painting paper, stout wrapping paper, chart and map paper, manila paper and carrier bags (grocery sacks)

General description

- tougher and heavier
- more pressure is needed for crumpling
- can be rolled or folded
- creases remain sharp and hold their shape
- special pastes may be needed to hold them

Cutting facility

- cleanly cut
- harder to tear

Strength of form: These papers keep their shape without added support or reinforcement.

4) Marked, patterned or textured paper.

Examples: ruled and graph paper, fancy wrapping paper, wallpaper, leatherette and wood veneer paper, book end paper

General description

- range in weight according to purpose
- have similar characteristics to papers with greater strength (previously listed)

Cutting facility: dependent on the type and weight of paper material

Strength of form: depends on the weight of the paper

5) Papers that have a resistance to damping.

Examples: waxed paper, vinyl wallpaper, metal (aluminum) foil paper, grease-proof paper, machine-glazed wrapping paper

General description

- all have some water-resistance properties
- thickness is varied according to the purpose
- good paper source for stenciling

Cutting facility

- generally good
- varies with the weight and materials of each paper

Strength of form: Dependent on the weight of the paper; however, most forms are self supporting

6) Papers that are more or less transparent.

Examples: some previously listed lightweight papers; also, tracing paper, grease-proof paper and cellophane.

General description

- variations in transparency according to wet or dry materials and lightness
- overlaying helps to achieve enriched colors and new color effects

Cutting facility

- not easily cut if paper is extremely lightweight
- other weight papers are readily cut

Strength of form: Dependent on paper weight; overlaying in a layering effect helps to build strength of form.

7) Paper that has been made up into special shapes.

Examples: paper tableware, confetti, streamers, food and other packaging, doilies

General description

- paper products that are used for practical purposes
- decorations that are displayed in homes and schools
- items that are used in business and store displays for festive events and holidays

Cutting facility: Most often easily cut

Strength of form: dependent on the weight of the paper; generally maintains form and shape

8) Matt papers and shiny paper.

Examples: matt – blotting paper, pasted paper
shiny – glossy magazine paper, metal foil paper

General description

matt – dull, sometimes rough surface
– does not reflect light well

shiny – usually smooth surface
– reflects light well

Cutting facility: both types generally easy to cut

Strength of form: most often self supporting

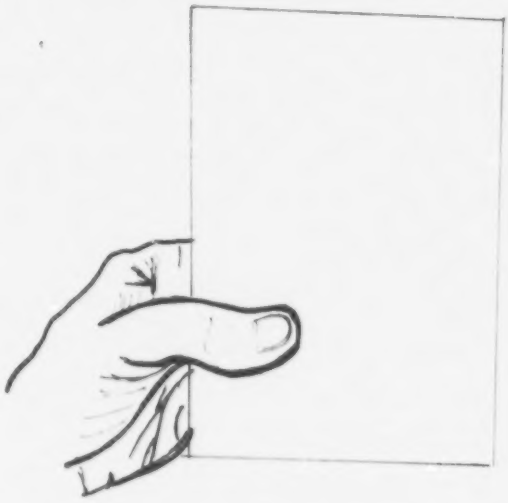
The information in this section deals with paper as a cutting medium. However, other materials beside paper of varying weights and textures are used in the early childhood classroom. Suggested cutting materials of all types are given in the Chart of Developmental Proficiency in Scissor Cutting in Chapter 4.

Paper Connections — HOLD

Chapter 2, Scissor Mechanics, gives information on the "angle at which scissors are held in relation to the material being cut." Cutting cannot occur unless an appropriate angle is maintained for sufficient leverage on the blades. In addition, different materials need to be cut at different angles. Similarly, the child's cutting performance is influenced by the way in which she holds her paper. The position of the paper in relation to her scissors is important.

In order for the child to control the paper, one hand must maintain a secure grip on the paper while the other hand cuts. This gives the best flexibility and control and results in better cutting.

Basically, there is a standard hand position and a modified version of this standard position, which helps to insure optimal cutting performance. The standard hand position is relatively simple. Ask the child to grasp the paper with the hand opposite the one which is used for cutting. Help the child to move her hand so that her thumb is on top and parallel to the paper and the other four fingers are underneath the paper giving it additional support. This grasp should be toward the bottom third of the paper that is to be cut. The child's arm should be resting comfortably on the desk edge (see illustration).



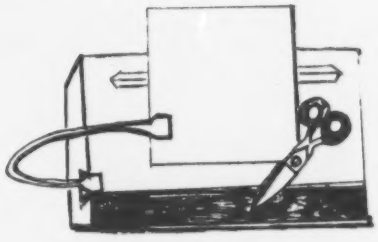
Young children need additional support. A modified version of the original hand grasp position is easily done by rotating the thumb upward at a 45-degree angle. This thumb angle forces the corner of the paper to rest in the middle of the child's palm at the base of the fleshy part of the thumb. The paper is almost "cupped," giving more support to the paper object the child is attempting to cut. In this position, the arm remains the same, comfortably resting on the edge of the desk or table (see illustration).

Regardless of which method is used, the thumb will pivot in either position. The amount of pivoting depends on the shape that is to be cut. Curves and intricate detail will require more thumb movements than designs with straight lines.

Children may enjoy seeing a demonstration of how the thumb moves when cutting a form. To help illustrate the movements in a more visible concrete manner, the demonstrating adult may rub her thumb in a printing medium such as tempera or ink. The coated thumb will "stamp" out the movements on the paper as the demonstrator cuts out sample objects. This lesson should help the children visualize the way in which the thumb and support fingers must change in cutting out objects.

The wrist and elbow must also turn to accommodate cutting, especially curves, although it is possible to cut forms having circular lines without rotating the paper, and thus not moving the wrist and elbow. Cutting is much easier and more precise when paper movement occurs. This point can be demonstrated by using the following technique. First, grasp the paper in the recommended standard position. Ask a student to help tape the wrist to a table or desk edge so that paper can be held for cutting but the wrist is basically immobile. The elbow should be held tightly at the demonstrator's side so that movement will be diminished. Then, the demonstrator should begin to cut out an object, preferably one that has several curves, such as item No. 7 in the CLIPS. (See Chapter 4.) Do not use the taped wrist to rotate the paper and do not break the cutting line by stopping and reinserting the scissors. Help the children to understand that cutting *can* be done at first but that soon an extremely awkward angle, curving the cutting hand into a circle, is reached. Cutting must come to a halt or the scissors must be taken out and be reinserted. Although this demonstration may be somewhat theatrical, it should help to emphasize the need to rotate the wrist and elbow in the cutting process.

Three and four year old children who are physically handicapped in fine-motor development or children who are having fine-motor coordination problems may need additional support in holding their paper. It is particularly hard for these children to support paper in one hand while concentrating on scissor cutting with the other. In *Young Children with Special Needs,* Nancy Fuller and Jill McGovern give reference to this problem as it relates to fine motor difficulty in coordinating pencil and crayon activities with stabilizing the paper. Sometimes, if a child has difficulty with eye-hand skills, her critical attention may be given to the objects in her hand (scissors in this case) rather than stabilizing the paper with her other hand. Frustration often results in having her paper slide off as she tries to work. Two suggestions are given in their book to remedy this problem. One is using tape to secure the paper and the other is a type of teacher-made paper-holding device. While neither of these ideas can be used exactly as the authors intended, modifications on these ideas can be made and applied to scissor cutting.



Masking tape can be used to give additional security to the child who cannot maintain the standard thumb and finger positions without dropping her paper. The tape should be long enough to allow for some movement — about 8 to 12 inches. Tape

the left side of the paper two-thirds down from the top in the approximate position that the child will use to grasp his paper in the standard or modified hand position. Gently folding over the tape so that it will not stick onto arms or sleeves, tape the end part to the side of the table or desk where the child is sitting (see illustration). This extra holding security should help the child to cut without worrying about her paper sliding off onto the floor. If she drops it, it is still attached to the desk edge and can be retrieved easily. Of course, toward the end of cutting, the tape support will have to be cut away.

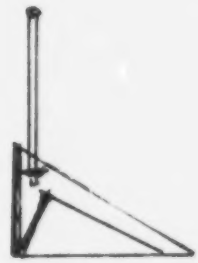
A simple paper-holding device for scissor-cutting activities can be made by using a medium-weight cardboard such as poster board. (See directions and illustrations.) Cut along the lines and fold the bottom section up into a double-sided triangle, aligning it with the left side of the holder. (However, if this device is made for the left-hander to use, the straw should be on the right side and the triangle should be reversed.) The straw may be angled at a slight diagonal, but this may interfere with the child's cutting.

Open the triangle so that the paper that is to be cut can be inserted, lining it up evenly with the left side of the triangle and straw (left-hander will be just the opposite). Then, grasp the holder in a modified standard paper-holding style with thumb at a diagonal to the right triangle and four fingers on the back slanted in a similar position. It may be helpful to trace thumb and finger positions for children so that minimal teacher assistance will be needed.

After the paper and fingers are in position, the child cuts in her usual manner while resting her paper-holding arm against the edge of a desk or table for added support. The paper in the device is held approximately 4 to 6 inches off the table. If necessary, the left side of the triangle could be permanently glued or stapled closed. Also, the holding apparatus could be taped at the folded triangle bottom onto a table or desk. This would give additional support to fine-motor disabled children who need this extra help.

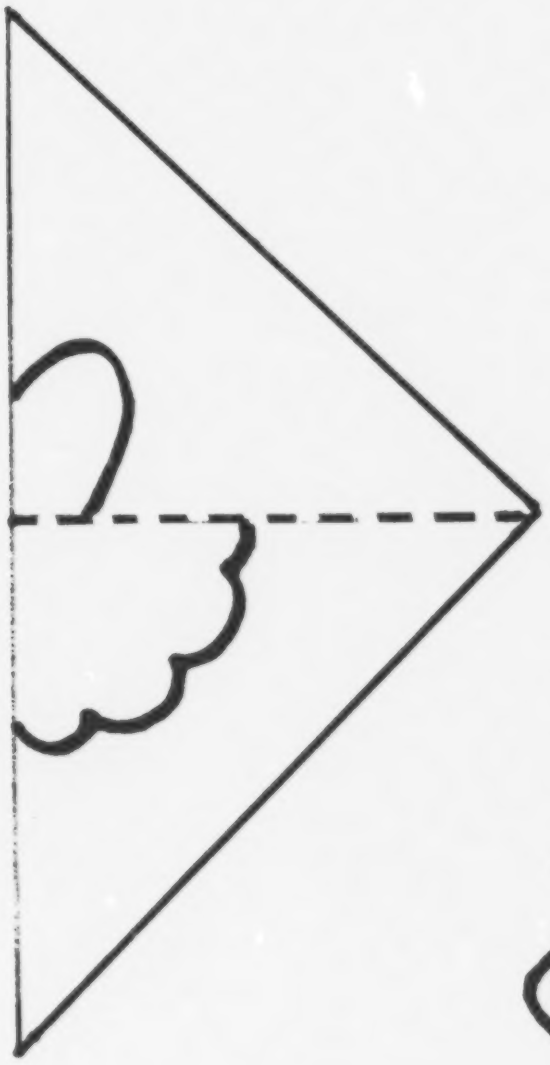
Directions: *

1. Duplicate on copy per child.
2. Cut out pattern #1 and glue onto a cardboard.
3. Cut out the device and fold on the fold line.
4. Staple a straw to the inside top tip.



* Pattern #1 can be traced directly onto posterboard. The finger position can be traced using pattern #2. Then, the device is finished by completing #3 and 4 in the directions.

(1)



(fold)

Materials Needed:

- patterns
- cardboard
- scissors
- rubber cement
- straw (plastic)
- stapler/staple

* Laminate or cover with contact paper for added durability.

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(2)

(fold)

Paper Connections— FOLD

In many scissor cut-and-paste activities, paper must be folded. Often there is a dotted fold line that is intended to guide the child in his endeavor. However, while the use of a printed line is sometimes helpful, the problem of folding is in the process of executing this fold, not in the awareness that a crease should be made on that dotted line. Scoring this dotted line with a medium-sharp pencil or ball point pen seems to facilitate the folding process. Use a ruler to make this a straight line and to allow added pressure on the point of the pencil or pen. Quickly execute a straight equally pressured score on the dotted fold line. Then, using thumb and forefinger, pinch the fold together. This technique can be used by children on ditto-weight paper. By measuring fold lines with a ruler, this idea can be used on construction-weight paper that does not have a preprinted fold line.

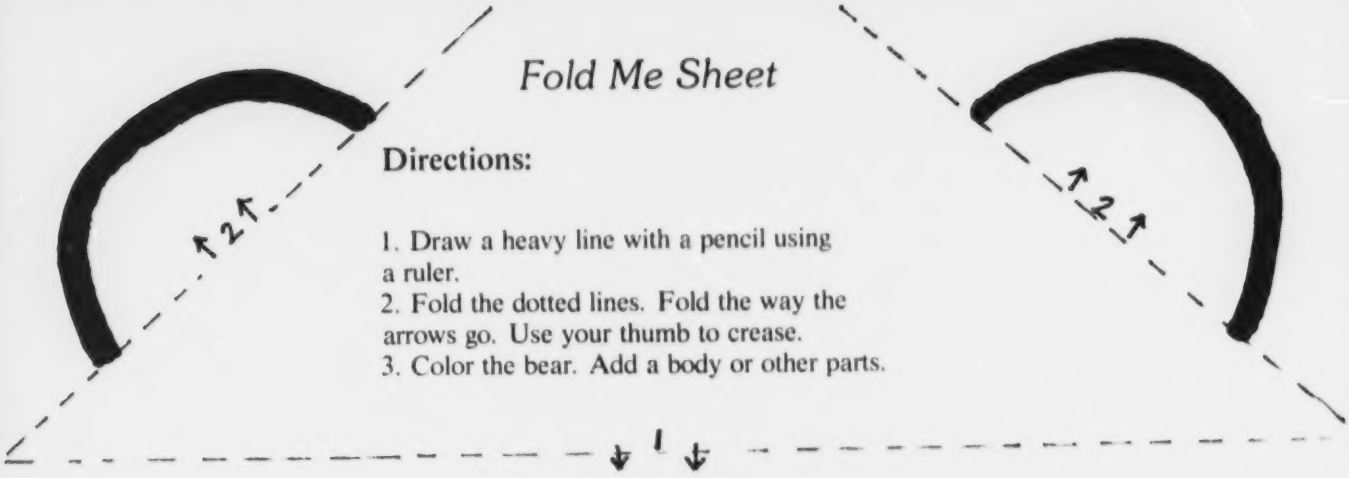
Other folding methods may not be as well suited for young children to use. A knife point may be needed to score heavier cardboards and matt board, making this technique unsafe. Very thin tissue-weight papers may also be extremely hard to fold regardless of the method used. So if folding is required, very thick or extremely thin paper will not be appropriate to use with paper-craft activities.

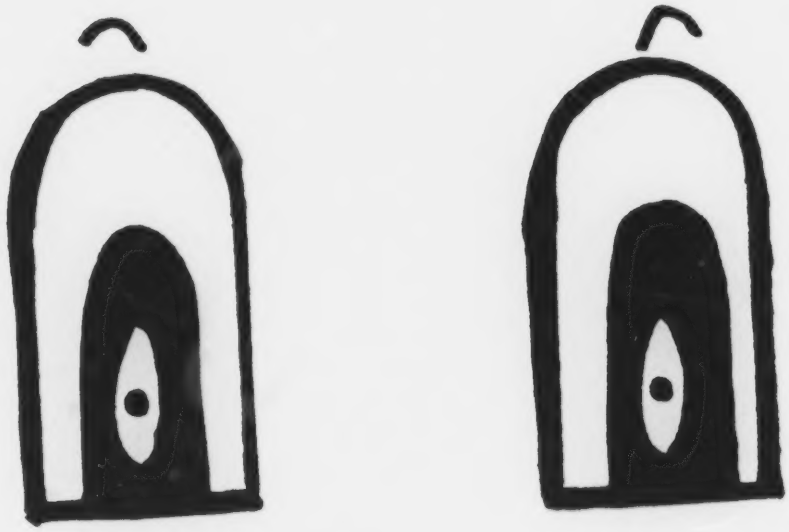
In order to give some basic practice in folding, a FOLD ME SHEET is provided. This sheet does not require cutting skill and can be used with children of all ages to emphasize folding procedures. All that is needed is a ruler, a pencil and a "thumb" to crease down the folds!

Fold Me Sheet

Directions:

1. Draw a heavy line with a pencil using a ruler.
2. Fold the dotted lines. Fold the way the arrows go. Use your thumb to crease.
3. Color the bear. Add a body or other parts.





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The PASTE Connection

Most scissor and paper activities have an extension component — the pasting aspect. This is a procedure that "holds everything together," so to speak. While there are numerous types of pasting materials available in office supply stores and arts and crafts shops, the most commonly used pasting fixative for the classroom is water-based *white paste* in a jar; *white liquid glue* such as Elmer's is probably a close second in school use. Other types of art glue, such as *rubber cement*, are sometimes used for special projects, especially in paper cutting. Even *home-made versions* of glue can be made by the thrifty economist who choses to be inventive as well as penny-pinching.

Water-based white paste in a jar is perhaps the most economical pasting medium. Since it is relatively inexpensive, $.89 for an 8½-ounce jar (when a dozen are purchased), children can be given a jar for their individual use or asked to purchase their own. Individual paste jars work well for first and second grade children who have their own desks and can be responsible for their school materials. By purchasing individual jars and a large container for refill purposes, paste can be replaced as needed. However, younger children, ages three, four and five, may not do as well with these procedures. It may work better for the teacher to scoop small amounts of paste onto a flat surface such as paper towel, paper plate or plastic container top. This method allows for easier finger manipulation, rather than having the child "dig" into the paste jar with his short little index finger. It also controls the amounts of paste that are doled out. This should help curb the practice of "globbing" on the paste.

The tendency of some children to glob paste in their pasting activities is usually the result of a lack of training, rather than mischief. As in scissor cutting, where there is a proper procedure to follow for insuring good results, so are there steps and rules to use in pasting. Children should be taught to use their index finger and to very lightly scoop just enough paste to cover the top of it. If too much paste is scooped up on their fingers, then the excess can be scraped off by using the edge of the jar or container in which the paste is placed. The paste is put on the backside of the cut object, coating the outside edges. The paste should not be placed on the surface sheet, the supporting paper, unless very thin paper such as tissue paper is pasted. Sometimes, however, children will continue to over use

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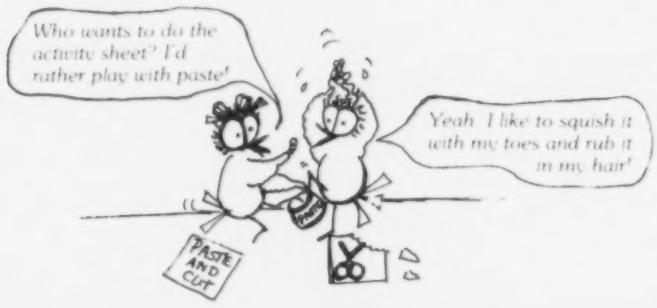
paste even after initial training and several reminders. Social factors may be involved in this behavior. Sometimes, especially in economically deprived areas, children want to get what is "theirs" before it is gone. It is better to have too much, they reason, than not enough. Providing individual jars of paste does seem to give some security to the child who feels that she never has enough. In addition to meeting the child's physical need, emotional needs must also be satisfied. The teacher should give constant reassurance that there will be more paste if needed, but conserving paste is necessary for the school budget as well as for a nice finished paper.

Sometimes, the child just enjoys playing with the paste. In fact, it might be more fun to roll, squeeze or smear the paste than to complete the cut-and-paste activity! Children who continue to play in the pasting medium usually need to have additional tactile activities. Often because of limited experiences, the child may not have opportunities to manipulate materials such as clay, finger paints, mud, etc. If ample opportunities are provided in the classroom for tactile exploration, "paste fascination" will soon diminish.

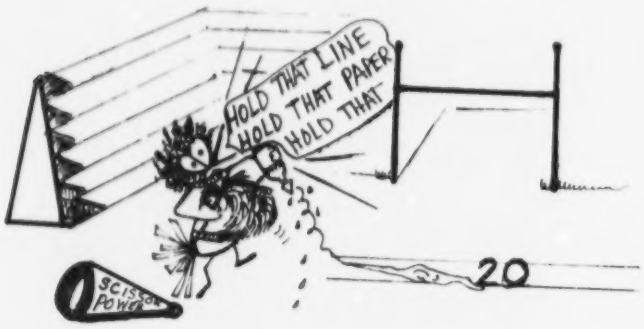

Who wants to do the activity sheet? I'd rather play with paste!
Yeah. I like to squish it with my toes and rub it in my hair!
PASTE AND CUT

Although "finger in the paste" is the most popular method for pasting, other methods are available. Glue sticks, which contain solid sticks of paste in a retracting tube, are excellent but expensive alternatives. Other devices are thick, flat bristle brushes; flat, thin popsicle or craft sticks; cellulose sponges cut into small shapes for grasping between the thumb and index finger; and Q-tip type applicators.

Liquid white glue has become a popular classroom pasting medium, but because it is more expensive than paste, its use is usually reserved for special projects. Liquid white glue costs $1.25 (purchased in a dozen) for an 8-ounce bottle with an applicator tip. Giant bottles for glue replacement are more economical and can be purchased for about $3.70.

Although white glue is more expensive, it has special properties that make it more desirable to use than white paste. It is stronger and adheres better to many materials such as yarn, wood, leather, fabric, pottery and ceramic. White glue dries amazingly quickly

in a clear, almost translucent way. Because of its liquid-spreading quality, a smaller amount of glue is needed than paste, and it can fill areas that paste cannot reach. The nozzle also allows for easier, more precise gluing without excessive mess.



White glue may be diluted by adding one part water to three parts of glue. However, caution should be used in applying this mixture to certain papers. Only colorfast paper will not "bleed" through with this watery mixture. Some very thin types of paper will absorb the extra moisture and wrinkle. Very interesting effects can be achieved this way.

Although white glue has many desirable properties, it should not replace white paste in the early childhood classroom. Since most cutting activities in school require paper rather than other types of materials, white paste does an adequate job as a fixative. The use of white glue should be reserved for projects that need either a stronger adhesive or a transparent glue medium.

A less common gluing medium for classroom use is rubber cement. This liquid glue easily evaporates and cannot be stored for long periods. However, its gluing and cleaning-up characteristics make it almost "magic" to use. Because of its elastic properties, paper can be moved slightly after it's put into a pasting position to straighten crooked edges. If something is totally wrong, then the paper can be pulled off the paper to which it is glued. (This must be done within five seconds or so.) Then the excess cement can be rubbed with a finger until it "balls-up" into an eraser-type residue. If too much cement is used and it runs over the edges onto the paper, there is no water-mark or discoloration of the paper. This is especially important when using non-colorfast material such as construction paper. Once this glue is set, about ten to fifteen seconds, an impervious bond is made between paper and fixative, thus making the name "cement" appropriate.

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Although this glue is non-toxic, it is flammable and gives off hexane fumes. However, with adult supervision, most five year olds and older children should be able to use this medium for special gluing projects such as matting their pictures. The small bristle brush that is attached to the cup provides a safe, non-messy way to apply the cement to a paper surface. Care should be taken to place the cap tightly on the bottle after it has been used. Exposure to air will cause liquid chemicals to evaporate quickly and leave a hardened, gummy mass of rubber.

As a special bonus in the classroom and home, this cement can be used to stick lightweight paper objects on masonry walls such as block cement. (Walls that are painted with high-gloss paint will not hold the cement as well as plain walls or those that are covered with a flat paint.) Upon removal of the paper object, the elastic residue can simply be rolled off with the finger tips; no mark is made on the wall. Rubber cement can also be used as an excellent bond for papers that subsequently are laminated. Also, it can be used on top of the laminated surface to attach additional cut objects. Without tear or marks on the laminated surface, the objects can be removed later. This enhances the versatility of visual aides. Center signs can be glued onto laminated cut-out objects and then be removed as needs change; name tags or helper cards can be glued into place, then changed later. Also, name tages could be glued onto laminated background objects, then the names could be pulled off and changed as needed while the laminated background object could be reused as a backing. The possibilities are endless.

While *homemade paste or glues* will probably not be the primary pasting fixative for the classroom or home, the process of making and using a homemade version of paste is a valuable learning experience. The children not only get to have a first-hand experience of helping with the project, but can also use the finished material in a concrete manner (no pun intended). The following recipes for various homemade glues and pastes are particularly suited for classroom use with young children. Most of the ingredients are natural, relatively inexpensive, and found in kitchens and homes. The recipes call for basic cooking equipment that is easily adapted to the classroom, and minimal advanced preparation is required. An electric fry pan is recommended for all recipes that involve cooking. I believe it is safer and easier to control the temperature rather than cooking with a saucepan and hotplate.

PASTA PASTE

Everyday or for papier-mache

½ cup flour
1 cup cold water (or to desired consistency)
6 ice cubes
4 drops wintergreen/peppermint
covered jars

Teflon coated electric fry skillet
small mixing bowl
measuring cup
wooden or teflon spoon

Place 1 cup water in the mixing bowl. Add ½ cup flour and mix to a thin paste. Pour paste into a Teflon-coated fry-skillet and boil for 5 minutes at 300°. Cool slightly and put in ice cubes (or water) to thin the paste. Add drops of wintergreen or peppermint to keep the paste from spoiling. Place in covered jars. (Yogurt or butter containers can also be used.)

YIELD: About 8 ounces.

This is an excellent inexpensive paste to use for projects that require a large quantity of paste such as collages, papier-mache, or cut-out murals.

CORNSTARCH CONCOCTION

Best for tissue paper or thin cloth

3 T. cornstarch
¼ cup cold water (or as desired)
⅓ cup boiling water
additional water for thinning

small mixing bowl
Teflon-coated electric fry skillet
wooden or Teflon spoon
containers for storage (6 – 8 oz.)

Mix cornstarch with cold water to make a smooth paste. Pour ⅓ cup of water into the electric fry skillet. Continue cooking at 300° until the water boils. Turn off the heat and pour the cornstarch mixture into the boiling water. Stir until the mixture turns clear. Cook the mixture at 200° until it thickens. Cool slightly, then scoop into containers for storage.

YIELD: Six to eight ounces (depending on the thickness).

As this paste cools, it will become thicker. Water may be added for a thinner consistency.

WALLPAPER PASTE WONDER

Excellent heavy-duty paste for papercrafts

1 cup commercial wallpaper paste
cold water added to desired paste consistency
4 to 6 drops wintergreen, peppermint, or salicylic acid
wooden spoon

storage containers
measuring cup
medium mixing bowl

Mix dry paste with cold water until the desired consistency is achieved. Add desired drops to keep from souring. Mix well. Store in covered storage containers.

YIELD: About 8 to 12 ounces (depending on consistency).

This paste adheres to all types and thicknesses of papers. Since it is extremely binding, it may cause some skin irritation to hands and fingers with prolonged use. It is best to use this paste with older children, or to provide squeeze-type dispensers for young children to discourage "fingers-and-hands-in-the-paste play." The consistency of the paste is dependent upon the type of storage container used. Squeeze bottles need thinner paste.

PAPER PROJECT PASTE

Ideal for notebook and bookmaking projects

1 teaspoon powdered alum
2 teaspoons flour
4 teaspoons cornstarch
¾ cup cold water
airtight storage jars

measuring spoons
small mixing bowl
Teflon-coated electric fry pan
wooden or Teflon spoon or spatula

Mix first three ingredients together in mixing bowl. Add water slowly, stirring until smooth. Pour mixture into electric fry pan. Cook at *very low* temperature — simmer, until the paste is thickened. Stir constantly to prevent sticking or scorching. Place mixture into airtight jars. Cool. Mixture may be thinned with additional water if the paste becomes dry after storage.

YIELD: 4 to 6 ounces.

This paste will be quite thick. It is wonderful for very small children, because it is non-toxic, has all natural ingredients, and is easy to maneuver. It will stay good for about two weeks.

CUT AND PASTE QUICKIES

Book Menders' Magic: Thin library paste with hot water to the consistency of creamy yogurt. This makes a great glue for mending torn book jackets, ripped pages or loose bindings.

Quik-Fix: Combine half paste and half white glue, mixing well. This mixture forms an adhesive paste for securing heavy objects on thick posterboard. Use this combo when regular paste won't hold and glue "slides off" with the heavy object to be pasted.

Alabaster Plaster: Mix equal parts of white glue and cold water. Use a bristle brush to spread between paper surfaces that are to be laminated. This makes an excellent bond for cellophane or other shiny surfaced bond papers.

Bibliography for Chapter 3

Fuller, Nancy H. and Jill E. McGovern. *Young Children with Special Needs.* Columbus, Ohio: Charles E. Merrill Publishing Co., 1978.

Portchmouth, John. *All Kinds of Papercrafts.* New York: The Viking Press, 1972.

4

How to Avoid — Too Much, Too Little, Too Late To Ever Cut Again. . .

Introduction to Developmental Readiness in Cutting

A child walks, talks and reads when she is developmentally ready. She will begin to cut when her fine motor coordination and visual perception are synchronized, usually around the age of four. While nothing can be done to hurry a child into walking, talking or reading before she is equipped with readiness skills to perform these tasks, exposure to activities that stimulate her development should be encouraged. It is most beneficial to a child when these skills are approached in a logical sequence that is appropriate to the child's readiness level. In a similar manner, cutting skills are also developmentally oriented and can best be learned in a graduated order of difficulty. Success in cutting skills is dependent upon the total readiness of the child to master a task, coupled with practice in that skill.

Chart of Developmental Proficiency in Scissor Cutting

This chart represents an overview of suggested cutting skills that are appropriate for young children. These tasks are graduated in order of difficulty and range in skill level from beginning activities to intermediate tasks to advanced exercises. On the chart,

chronological age is only one component for placement of children into proper activities in cutting; a child's total developmental readiness is also considered. In an adjacent column, labeled "Readiness Level," developmental age is taken into account by allowing a flexible, three-year time span for completion of all levels. For example (3) 4 (5) indicates that most four year olds will be cutting exercises on this level, but some three year olds and some five year olds may also have this cutting ability. Thus, a scissor-cutting ability range, one year to either side of the child's chronological age, is given to allow for individual differences and experiences. In the column "Proficiency Skills," a developmental sequence of skills is listed in conjunction with each age level. The level at which certain tasks should be introduced is given, as well as expected mastery time for certain skills. Since mastery of some scissor skills is prerequisite to new skills, these tasks are given in order of difficulty. The last two columns, "Scissor Type" and "Suggested Materials," provide a convenient reference to appropriate kinds of scissors and substances for each level of scissor-cutting proficiency. In this holistic approach of coordinating a child's skill level with her scissor skills and types of materials, greater success should be experienced.

Chart of Developmental Proficiency in Scissor Cutting

Chronological Age	Readiness Age	Proficiency Skills	Scissor Type	Materials Suggested
3	(2) 3 (4)	– Introduction to cutting – No formal instruction is recommended, but supervised experimentation is suggested (fringe activities)	– Blunt, 4-inch metal scissors with heavy vinyl-coated handles. *(New) safety scissors (4½ inches) with stainless steel blades inserted in highly durable plastic. Guaranteed not to cut children.	Sturdy paper with body such as construction paper, magazine covers and backs, book jacket. Food – grass – gelatin cubes – lettuce – cooked noodles, – pasta
4	(3) 4 (5)	– Beginning to use scissors effectively – Most children can cut on a straight line (fringe, horizontal, vertical, diagonal and intersecting lines) – Introduction to wide zigzag cutting – Introduction to long curves in one direction – Introduction to long curves in two different directions – Introduction to connected long curves in the same direction – Introduction to cutting basic shapes (circle excluded)	(same as recommended for three year olds)	Heavy-weight ditto paper of 20 lbs. is suggested for duplicating exercises in this book for this age child. If regular weight paper must be used, then it is recommended that a second sheet be glued to the backside of the ditto to insure better cutting and control. In addition to the materials suggested for three year olds, fours can cut fine sandpaper, leaves, paper plates, paper cups, paper sacks, paper straws, flat Styrofoam meat plates. Food – flat cheese – bread

Chronological Age	Readiness Age	Proficiency Skills	Scissor Type	Materials Suggested
5	(4) 5 (6)	– Mastery of skills introduced at four years – Introduction to large circle cutting – Additional basic shapes — (pentagon, hexagon, octogan) – Simple design forms (integrating basic shapes), simple letters and numerals: – Beginning scissor-maze activities (alphabet and number) – Introduction to cutting shapes within shapes:	(Same as three and four years.) *However*, pointed metal scissors or 5¼-inch safety scissors may be introduced at this point if the child has mastered basic cutting principles with 4-inch blunt scissors.	In addition to the previously listed materials yarn, oak tag, contact paper, wallpaper, paper placemats, milk cartons, thin paper rolls, cereal boxes, tape (masking). Food – luncheon meats – pita bread
6	(5) 6 (7)	– Mastery of previously introduced skills – Introduction to one-direction short curves: – Introduction to two-direction short curves: (noses) – Introduction to connected short curves in the same direction: – Introduction to narrow zigzags: – Introduction to small circle cutting – Intermediate design forms: – Intermediate level of cutting shapes within shapes: – Intermediate level of scissor mazes (alphabet, number concepts) – Introduction to cutting solid shape forms — pyramids, cones, etc.	Heavy metal pointed scissors 5 to 6 inches long, preferably with vinyl-coated handles or 5¼-inch safety scissors	In addition to materials for threes, fours and fives use: onion skin paper, material (felt), cardboard boxes (detergent, laundry), heavier sandpaper (coarse grade), plastic trash bags, bookbinding tape, sponge Food – biscuits – refrigerator cookies
7	(6) 7 (8)	– Mastery of previously introduced skills – Cutting solid shape forms — pyramids, cubes, etc. – Advanced design forms and advanced scissor mazes (language arts, activities and math facts) – Advanced shapes inside of shapes: – Timed proficiency races using any of the design forms, mazes, or shapes within shapes	Adult scissors (6 to 8 inch) can be introduced at this age if desired. Good quality lightweight stainless steel bladed scissors in a high impact plastic sheath are highly recommended. Other types of adult scissors (manicure, sewing, haircutting, etc.) can be used under adult supervision. Also, precision art scissors may be used.	Cardboard, egg cartons, thin cotton material, gauze, tissue paper. Food – play dough – marshmallows

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CLIPS (Cutting Locator in Proficiency with Scissors)

The Cutting Locator in Proficiency with Scissors (CLIPS) provides a convenient, systematic evaluation for locating a starting level of cutting on which a young child can find success without undue frustration. Entirely optional for use with activities in this book, it is intended to provide information for the teacher on the child's current ability in scissor cutting and is not planned to teach skills that are not already in place. This assessment can be used as a pretest for entire class placement, or may be administered to individual children who seem to deviate from the class in their cutting ability. The test, dually designed, can be orally dictated to individual children, or it can be teacher-proctored with small groups of children who are able to follow simple printed directions. The type of administration depends on several factors: the age of the child to be tested (with developmental age taken into consideration); the ability of the child to work in a small group situation; the number of teachers, aides or adults available to assist; the homogeneity of the class in readiness skills; and the amount of time that is available for testing purposes. However, it is suggested that very small children, ages three and four, as well as fives, who have had little scissor experience, be tested on an individual basis. This same assessment can be used as a post-test after children have had practice in scissor-cutting activities.

The items on this nine-part evaluation include skills that are necessary for successful cutting mastery. The samples represent an overview of tasks that are presented in the activity section of this book and are graduated in cutting difficulty. There are three levels of difficulty: beginning, intermediate and advanced. It is suggested that the child be placed on the level of cutting that is closest to his chronological age. However, this placement is approximate and will vary according to the child's scissor-cutting experiences and his fine motor development.* Beginning activities should be appropriate for most (3) 4 (5) year olds, intermediate items would be suggested for (5) 6 (7) year olds. Each level of cutting proficiency is indicated by using a code letter: B is printed on the beginning level items; I is given to intermediate exercises, and A is assigned to all advance designs.

The CLIPS test is not a timed assessment, and the time allotment will vary according to the developmental age of the children tested, as well as the type of administration — individual or small group. However, the ability of a child to cut an activity in a reasonable amount of time is listed as one of the observable aspects of scissor proficiency. (See scoring directions observations, p. 79). Extreme slowness should be noted by the tester, but the child should be allowed to continue cutting unless she becomes frustrated.

Each item should take between two and five minutes. Number nine is the only exception. Thus, an entire test should last from fifteen to twenty-five minutes, while individually selected test items for younger or older children may be given in shorter time periods.

* A placement chart for use with the CLIPS is included. The information should be helpful in the initial placement, as well as aid in making adjustments.

Placement Chart for the CLIPS

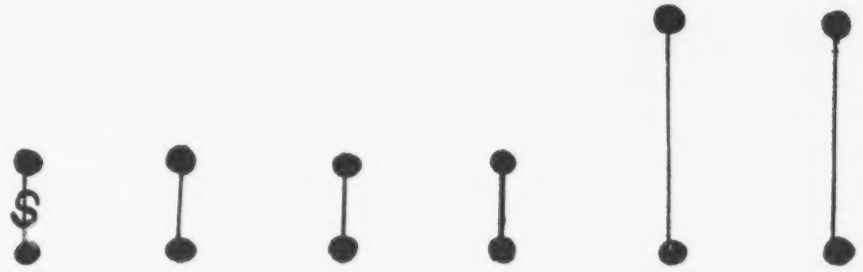
Chronological Age	Developmental Age (3-year span)	Level of Expected Proficiency	Suggested Item Placement	Suggested Item Adjustment (low)-(high)
3	(2) 3 (4)	beginning – B	1	-2
4	(3) 4 (5)	beginning – B	2	1-3
5	(4) 5 (6)	beginning – B intermediate – I	3 5	2-4 4-6
6	(5) 6 (7)	intermediate – I	5	4-6
7	(6) 7 (8)	intermediate – I advanced – A	6 7	5-7 6-8
8	(7) 8 (9)	advanced – A	7	6-8

START

1-B FRINGES

Directions:

1. Find the $.
2. Cut from $ to | in one scissor cut.
3. Cut all six |.



(cut here)

2-B CURVED LINES

Directions:

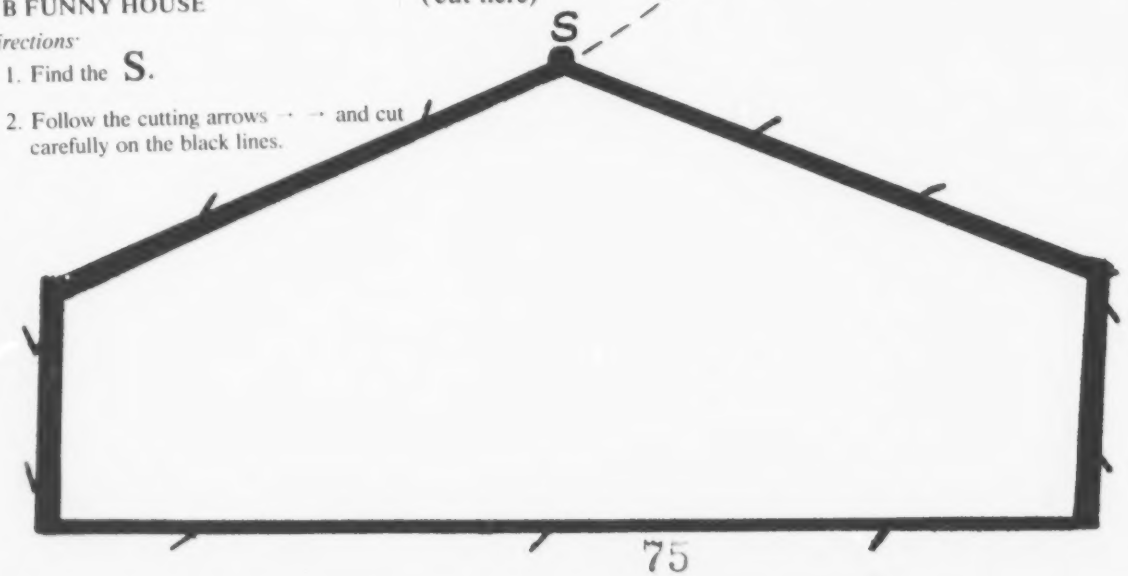
1. Find the $
2. Cut on the curved line all the way to the end of the paper.

(cut here)

3-B FUNNY HOUSE

Directions:

1. Find the S.
2. Follow the cutting arrows → → and cut carefully on the black lines.



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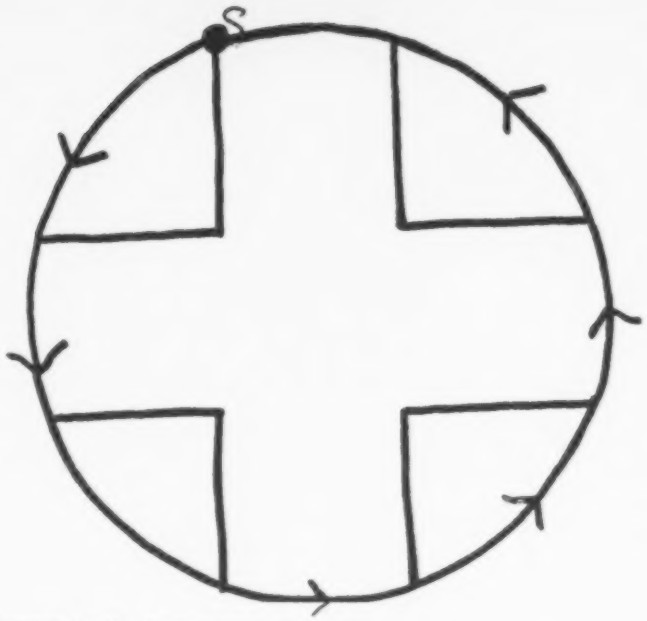
4-B CROSS IN A CIRCLE

Directions:

1. Find the .S at the top of the page.
2. Follow the direction of the arrows → → as you cut around the outside of the circle.
3. Find the .S again and cut out the cross shape.



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(cut here)

5-I NUMERAL DOT-TO-DOT

Directions:

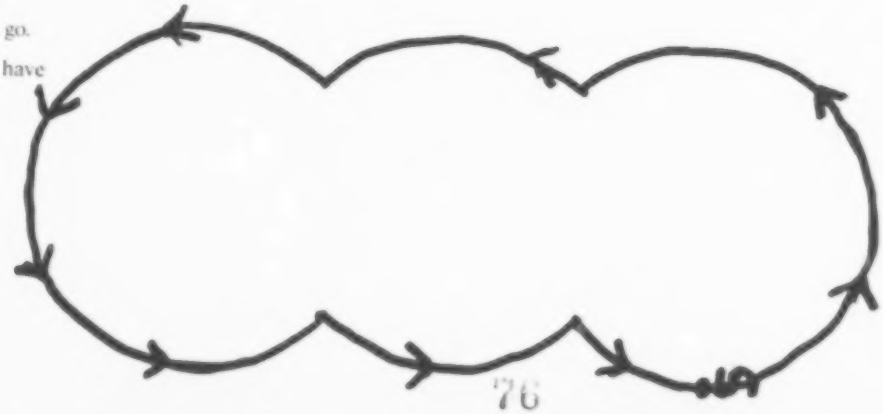
1. Take your pencil and connect the dots in the way counting numbers come up to number 10.
2. Begin cutting at the S and cut on the lines that you drew.
3. Continue cutting all the dot-to-dot numbers until all are cut.

(cut here)

6-I SCISSORING SMALL CIRCLES

Directions:

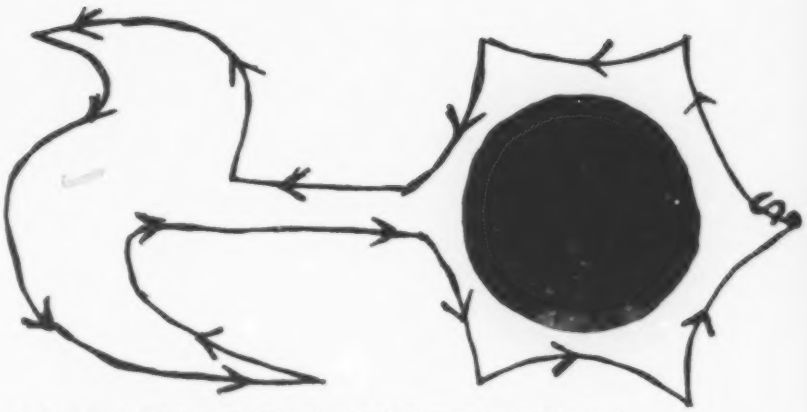
1. Find the S
2. Cut the way the → → s go.
3. Cut carefully so that you have perfect connected circles.



7-I DONUT FLOWER

Directions:

1. Find the **S** .
2. Cut around the outside shape the way the arrows → go.
3. Find a way to cut out the black center hole. (Do not cut through the flower) and cut out all the black circle.

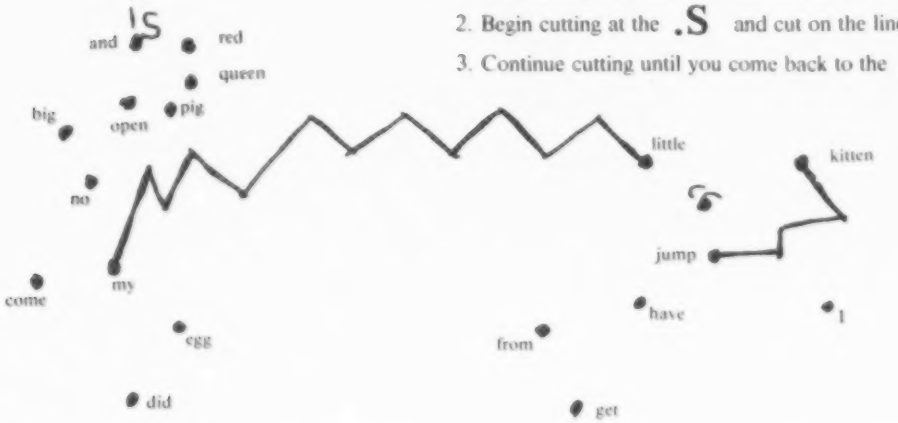


(cut here)

8-A CRAZY ANIMAL

Directions:

1. Take your pencil and connect the dots the way words come in ABC order.
2. Begin cutting at the **.S** and cut on the lines that you drew.
3. Continue cutting until you come back to the **.S**



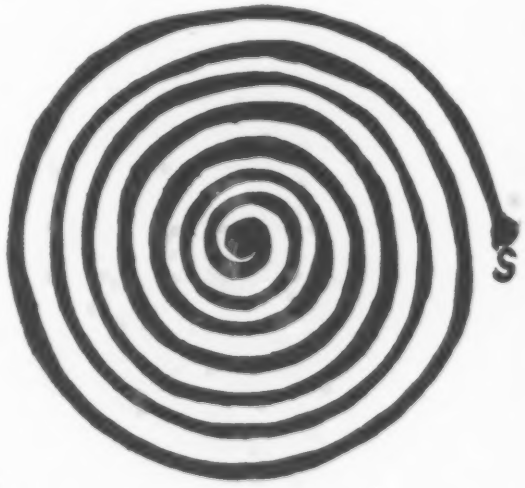
(cut here)

9-A A-MAZE-ING ABILITY

ENTER

Teacher Directions:

This activity is a time-based exercise.
See the Itemized Dialogue for Teachers.



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CLIPS STUDENT ASSESSMENT FORM

Name:

Age: Date:

- Circle each observation number in which the child shows deficiency in cutting.
- Circle the appropriate evaluation R or M.

Item #	Observation Numbers	R	M
1-B	1 2 3 4 5	R	M
2-B	1 2 3 4 5	R	M
3-B	1 2 3 4 5	R	M
4-B	1 2 3 4 5	R	M
5-I	1 2 3 4 5	R	M
6-I	1 2 3 4 5	R	M
7-I	1 2 3 4 5	R	M
8-A	1 2 3 4 5	R	M
9-A	1 2 3 4 5	R	M

Placement Level: _____

Observations:

1. Ability to comfortably hold and manipulate scissors.
2. Ability to manipulate paper, rotating where necessary.
3. Ability to cut in an even, clean, nonjagged way.
4. Ability to cut accurately on (or in) lines (forms).
5. Ability to cut in a reasonable time period.

fold

CLIPS ENVELOPE

Student's Name: _____

Age: _____ *Date:* _____

fold

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CLIPS — Teacher Instructions for Individually Administered Test

1. Duplicate sufficient copies of the assessment instrument for all the children to be tested. (If very young children or older children are tested, the entire test may not be needed. In these cases, only the beginning activities or the last section may be given. If possible, use 20-lb. paper in duplication of these exercises. This is particularly important for young children and those older children who have fine motor skill disabilities.)

2. Cut on the dotted lines between each exercise item (The "fold" line on the envelope should not be cut.)

3. After folding and stapling the envelope (see directions on envelope). Place all items to be cut inside the envelope.

4. Student information — name, date, age, — may be completed *before* testing or *as* each child is evaluated.

5. Gather materials — *pen* (for marking forms); *pencil* for student use in items #5 and #8; *student envelope* containing items to be cut; *scissors* that are appropriate for the level of cutting (see Scissors Chart in Chapter 1). Be sure the include *left-handed scissors*, a *wastebasket* and a *watch* with a second hand, if item #9 is given.

6. Place all materials on a table that is comfortable and away from other activities so that distractions will be minimized.

7. Carefully read all information about scoring and interpreting this test (see page 85, Scoring and Interpretation of the CLIPS).

8. Ask individual children to come for cutting exercises. (For a complete dialogue, see the following section, Itemized Dialogue for Teachers.) It is suggested that the teacher keep the child's envelope of items and hand the child one item at a time. The observations and remarks can be recorded as the child completes each task.

9. Use the CLIPS placement chart to help find an approximate cutting level. Begin at the suggested item for the level. Give the child directions and hand her the new item to be cut. If frustration occurs on the beginning item, go *back* one number item and give her an easier task (see the CLIPS placement chart, for suggested item adjustment-low). If the first item given is too easy and the child shows boredom, go up one item number (see the CLIPS placement chart, for suggested item adjustment-high). However, **IT IS IMPORTANT THAT A CHILD FEEL SUCCESSFUL IN COMPLETING THE FIRST TASK. IT IS BETTER TO HAVE THE FIRST ITEM RELATIVELY SIMPLE, RATHER THAN TOO FRUSTRATING.**

10. Continue giving the directions and handing the child new items. However, if the child gets overly frustrated with an item, shows fatigue with the assessment, or displays a general lack of interest, stop the assessment.

11. Compile all cut-out items and place them in child's envelope.

12. After praising the child, direct her to other classroom activities.

13. Make additional remarks and comments on the Assessment Form. Complete the evaluation by marking (circling) an R for reinforcement or M for mastery. The five aspects of scissor cutting-ability are listed on each child's form. (For additional information on evaluation of the assessment, see p. 85, Scoring and Evaluation of the CLIPS.)

Itemized Dialogue for Teachers

"Hello, _____. Have a seat. Today, I have some cutting exercises that I would like you to try. It is important to do your best, but don't feel discouraged if some activities are too hard. Some of them may be too easy for you!

"Now, take a pair of scissors and place them in the hand with which you write (color, paint, paste). (If a child is left-handed and does not choose the lefty's, make a switch for her.)

"Listen to what I say *before* you begin cutting. Then begin cutting and do your best. If you don't understand, I'll show you where to cut but I won't be able to help you by actually cutting something for you." (Do not attempt to show the child how to hold her scissors, manipulate the paper and so on. This is not intended to be a learning activity, but rather an evaluation of what she already knows.)

1-B "Here is the first activity. Cut on the black lines. Try to cut exactly to match your cutting to the heavy black lines. Cut only as far as the lines show and only with *one* scissor cut. When you have finished cutting, hand me your paper. Begin cutting on the line at the S dot." (Teacher comments and observations may be made during cutting time.)

2-B "You did very well on the first exercise. Here is another activity. Begin cutting on the big S dot. Follow the 'path' until it stops. Try to cut exactly on the line, and cut all the way to the end of the paper.

3-B "Try cutting out this funny house. It doesn't even have a door or windows does it? Cut with your scissors. Begin on the S dot and follow the way the arrows show you to cut. Try to cut exactly on the line and cut only as far as the lines go.

4-B "Here is a shape that is even trickier. See if you can cut this one. I'll bet you can. This time you will do two things. *First* find the S dot, and cut around the *outside* of the circle. Be sure to follow the arrows. *Next*, cut out the *cross* that is on the *inside*. Try to cut carefully on the line. Begin cutting on the same dot that you used for the circle." (Point out starting points if the child seems hesitant or confused.)

5-I "Do you feel as though you are seeing dots? Even worse, do you see numerals, too? This should be a lot of fun if you like to work dot-to-dot activities. *First*, take this pencil and connect the dots the way the numbers come. Now, begin cutting at the S dot, and cut on the lines that you drew. Continue cutting all around the line that you drew from the dot-to-dots until you come to ten. Guess what shape you just cut out?" (A Christmas stocking shape should be eaily identified if the dots were correctly cut and the cutting was appropriately completed.)

6-I "Do you think you are seeing circles from too much cutting? Try cutting them to be an "all around" great kid! Find the S dot. Cut the way the arrows go. Cut very carefully, so that you have perfect circles.

7-I "Guess what is next for cutting? A DONUT FLOWER! Isn't that interesting? Begin cutting on the S dot. Follow the arrows by cutting around the *outside* of the flower shape. Then, cut *out* the black middle hole. DO NOT CUT THROUGH THE FLOWER. Find a way to cut the hole and try to make the hole nice and round on the *inside* of the flower.

8-A "Here we go again — I'm seeing dots before my eyes. Oh no. It's worse, because now I see words with the dots. The words and dots seem to be next to each other. Ah-ha — it's a word-to-word puzzle. Take your pencil and connect the words the way the ABCs come. Start with the S dot and cut around from dot to dot until you come back to the S dot. Is there a hidden shape in your dot-to-dot puzzle?" (If correctly done, an alligator-type creature should show.)

9-A "Your cutting ability will be truly A-MAZE-ING if you can complete this scissor-racing maze in _____ seconds.* When I say, 'ready, set, cut,' begin following the maze with your scissors. Make sure you are cutting *on* the black lines and are not cutting sharp corners. Curves must be cut smoothly. Continue cutting until I say STOP." (If desired, the student could finish, and the extra time could be added to the STOP time for a total number of seconds. This way his speed could be recorded as a base from which to work.)

CLIPS — Teacher Instructions for Small Group Testing with Teacher-Proctoring

These directions are intended for small-group assessment with older children, six seven and eight, who can independently follow simple, printed directions and who have had preliminary testing experience in group situations. However, if children seem to have the cutting ability but cannot read printed directions or have difficulty in working independently, then use the ITEMIZED Dialogue for Teachers to give oral instructions to these children in a small group setting.

Format in Sequential Order

1. Duplicate copies of the assessment that would be appropriate for the age of the children to be tested. (See CLIPS Chart for Suggested Placement.)

2. Cut and assemble the items into the envelope provided, placing the items in numerical order. (If desired, children may be able to cut and assemble the items into their individual packets during small group testing.)

3. Carefully read all information in SCORING and INTERPRETATION OF THE CLIPS (see p. 85-86).

4. Gather testing materials:
   (a) *Pencils* for completing test items 5 and 8. (Students may be able to complete information on the envelope and ASSESSMENT FORM.)
   (b) *Pen* for teacher scoring and comments.
   (c) *Scissors* that are appropriate for the tested activities. (See Scissor Chart in Chapter 1 for recommended types.)
   (d) *Wastebasket* for clean-up of paper scraps.
   (e) *Watch* with a second hand for timing item #9.

* Seconds can be changed according to ages and abilities. However, a suggested time is about fifteen seconds. Five seconds faster (ten) or slower (twenty) could be adjusted.

(f) *Crayons* for coloring items and envelope after the first eight exercises have been completed.

(g) *Individual envelopes* with items placed in numerical order (or materials ready to give the children for proper placement in the envelope.)

5. Ask children to write their *name, age* and *the date* on the envelope and top of the STUDENT ASSESSMENT FORM. (If this cannot be easily done by the students, the teacher can complete this information before testing.)

6. Begin the evaluation with a general explanation, such as:

"Today you will do some cutting exercises to see how well you can use scissors. The exercises are fun and challenging. Some of them you will be able to complete quickly, but some may be difficult. When I tell you to begin, start with item , which is first in your envelope. Read the directions that are printed at the top of each item and carefully study the symbols that are given. Most items will have a starting dot and arrows showing the direction in which you are to cut.

"After completing one item, place it back into the envelope, making sure it is in ORDER, please. Continue with the next item in order. It will have a number and a letter. All numbers will be in numerical order (or the way in which we count). DO NOT SKIP ITEMS or CUT OUT OF SEQUENCE. Continue to cut all eight items, leaving #9. I will tell you when to do #9. It must be timed with a watch. If you finish with all eight items before the other childen, you may color your envelope and cut out shapes.

"Go ahead and begin. Remember to read the directions carefully and cut on the lines drawn, not past them."

7. Walk around the group making sure that students understand the written directions as well as observing students' cutting abilities. If frustration or boredom seems to be a problem, stop the child and either revert or advance the child one level lower or higher depending on the need. (See CLIPS Placement Chart, Suggested Item Adjustment (p.71). If desired, ASSESSMENT FORMS for individual students could be gathered before testing, and the teacher could make written observations on the form.) Just cut them off from the back flap of the envelope.

8. After allowing a reasonable amount of time to finish cutting items up to #8, ask all students to STOP. Ask all children in the group to take out item #9 and listen for directions. Say:

"Your cutting ability will be truly A-MAZE-ING if you can complete this SCISSOR-RACING MAZE in seconds. (See Itemized Dialogue for added information, p. 83.) When I say, 'Ready, set, cut,' begin following the maze with your scissors. Make sure you are cutting on the black lines and are cutting sharp, clean curves. Continue cutting until I say, 'STOP.'" Set watch and begin timing.

9. Collect all student envelopes.

10. Mark the STUDENT ASSESSMENT FORMS for cutting ability, complete the evaluation by marking (circling) an R for reinforcement or M for mastery. The five aspects of scissor-cutting ability are listed on each form. (For additional information on the evaluation of the assessment, see Scoring and Interpretation of CLIPS, which follows.)

Scoring and Interpretation of the CLIPS

The evaluation of this assessment is based upon five observable aspects of scissor cutting. *In order to obtain mastery on a given item, five objects should be in place.* These are:

(a) ability to comfortably hold and manipulate scissors,
(b) ability to manipulate paper, rotating where necessary,
(c) ability to cut in an even, nonjagged manner,
(d) ability to cut accurately on (or in) lines (forms),
(e) ability to finish cutting each item in a reasonable time period.

Items may be scored during testing or shortly after, depending upon the type of test administration that is used. For *individually given tests*, it may be helpful to score each item as the child finishes cutting; for smaller group testing, scoring would be done at the completion of the test. (However, see Teacher Instructions for Small Group Testing with Teacher-Proctoring for suggestions on scoring observations, p. 83.)

The CLIPS test is scored by marking (circling) on each student's ASSESSMENT FORM either an R (reinforcement) or M (mastery) for each item tested. The beginning item on which testing was started can be indicated by making a / (slash). (The ending item may be marked with a / slash also. This would indicate that the child could not proceed to a higher item. The reason for stopping may be indicated.) THE R NEXT TO THE ITEM NUMBER INDICATES THAT ONE OR MORE OF THE FIVE OBJECTIVES OF SCISSOR CUTTING IS NOT PRESENTLY IN PLACE. The number assigned to that objective should be circled to clarify which skills need additional reinforcement. For example, if a child is deficient in (5) (ability to finish cutting each item in a reasonable time period), then R would be circled, and a 5 would be circled in the space observation number. However, IF ALL FIVE OBJECTIVES FOR SCISSOR CUTTING ARE IN PLACE FOR A PARTICULAR ITEM, THEN M IS CIRCLED, and no observation numbers would be circled. In scoring the *group administered* test, items which have M circled (to indicate mastery) must be in numerical order with R circled items between the mastered (M) exercises. For instance, a child who achieves an M for item #4, an M for item #6, but an R and a 5 circled in observation numbers for item #5 cannot be placed at a higher level than the last item where *all skills were mastered and the previous* item's skills are in place. As a result of the "gaps" in the child's cutting skills, reinforcement activities would be indicated. Since item #5 is at an intermediate level in cutting proficiency, the child could be placed in activities in the book which would reinforce his need to cut more quickly, but maintain his other intermediate cutting skills.

Individually administered tests will not have cases where there are gaps in mastery of skills as was cited for group administered tests. The tester will continue with the next item on the test only after the preceding item has been successfully cut. (Also, see Teacher Instruction for Individually Given Test for additional reasons to stop.) Once a child cannot complete an item, or is unable to master all five aspects of cutting, the testing situation automatically stops. Thus, the last item marked R would indicate reinforcement at that level of difficulty. For example, if a young child earned Ms for 1-B and 2-B, but was

observed to need reinforcement in 3-B (R, 2 and 3 circled), then the child would be placed in beginning activities in the book. Emphasis would be given to the deficient skills — 2 and 3 which were circled as observation numbers. (If, however, there are many deficient areas, then it may be wise to start with beginning exercises in which the child can find success, even if the activity may be relatively simple for him.)

The scoring of this evaluation requires teacher judgment and observation. It is to be expected that the scoring will vary according to individual teachers' perception and interpretation of this assessment. However varied the scoring may be from classroom to classroom across the country, "standards" of cutting will nonetheless be set for individual classroom situations, and scoring should show evidence of consistency.

Placement in the Book Activities from the CLIPS Results

The CLIPS test is divided into three levels of difficulty: beginning, intermediate and advanced. This is indicated by the coded letter next to the test item number; B (beginning level), I (intermediate level) and A (most difficult). This same coding system is used in activities in this book. Thus, B activities are designed for children who would benefit from beginning cutting skills that are similar to skills in CLIPS items #1, #2, #3, and #4; I activities are created for children who would enjoy more difficult cutting exercises similar to those tasks in items #5, #6, #7; and A exercises are included in this book to give additional challenge to cutting items such as #8 and #9 of the CLIPS.

More specifically, each item within each level represents certain skills that are graduated in cutting difficulty (items #5 and #8 also require a certain level of cognitive ability). A general overview of skills in the CLIPS is given below.

Item #1 — Fringes (short, long)
Item #2 — Lines (curved)
Item #3 — Shapes (combined)
Item #4 — Large circle (shape within shape, no poke cut)
Item #5 — Combination of lines and concepts
Item #6 — Small circle cutting
Item #7 — Combination of lines, forms and poke cut
Item #8 — Combination of lines and concepts
Item #9 — Timed scissor maze

By using the specific information for each item listed in the CLIPS, combined with the level placement codes — B, beginning; I, intermediate; and A, advanced — the teacher can assess the individual needs of each student and place her in appropriate activities in this book.

Instruction can be individualized for students in three ways. *First*, the exercises can be selected to *reinforce deficit skills* that are indicated on the child's STUDENT ASSESSMENT FORM by circled numbers. Select activities that can give the child additional cutting practice in that skill. For example, if a child is unable to cut on a curved line in item #2 of the CLIPS, she would benefit from additional activities in which she can practice curve cutting. Beginning activities in chapter 8 would probably be appropriate for reinforcing this need. However, some practice in straight lines, chapter 7, might be needed before curved lines are mastered.

Secondly, exercises can be selected to *maintain skills that have been mastered* according to the CLIPS. For example, a child who shows mastery in Fringe activities (item #1, on CLIPS,) may be placed in exercises that will maintain this skill. Since the child is not learning a new skill that requires intense cognitive concentration, the objectives of the exercise would vary according to need. Instead of concentrating on the acquisition of new cutting knowledge, she can enjoy the other aspects of the exercise. Some of the objectives in these activities might include: coloring, pasting, working independently at center, completing teacher-directed exercises as a listening activity, and competing in timed, scissor-racing exercises.

Thirdly, exercises can be selected for the acquisition *of new cutting knowledge*. For example, a child may be placed into straight lines, chapter 7, if the child's STUDENT ASSESSMENT FORM indicates mastery. Although straight-line cutting seems to be an extension of fringe cutting, a new scissor cut is incorporated. The SAWMILL scissor cut, a continuous cut that requires "feeding" of the paper as in a sawmill conveyor belt, involves additional cognitive ability as well as manipulative control of the scissors and paper. Teacher-directed activities are recommended in which demonstrations are given to *show* children new scissor cutting skills. After the initial lesson, children can have "hands-on" experience with activities that incorporate the newly learned skill. Teacher introduction and demonstration followed by involving children in the new skill is a highly recommended procedure for use of all exercises that include acquisition of new knowledge.

Children may be grouped according to their individual needs to facilitate learning. For example, an entire preschool class may be given an activity on FRINGES because there is a need, however varied, for each child to complete this exercise. Some children may need it for *reinforcement*, others to *maintain* skills, and a few may *acquire* new cutting knowledge by completing this task. (Perhaps the SNIP cut was in place for cutting short fringes, but the CHOP cut for longer lines wasn't mastered until additional instruction was given.) Other times, children may be combined into small groups according to needs so that instruction can be more individualized. The same FRINGE activity that could be used for whole group instruction could also be used for three small groups. This would allow for more personal teacher help for those students who could benefit from teacher instruction. A classroom situation might include one teacher giving special help to children who need basic *reinforcement* in fringe cutting; another teacher giving instruction and a demonstration to students who need to *acquire* a new cutting skill, the CHOP cut for long fringes; and a group of students who are *maintaining* their fringe cutting skills by working independently.

This is just one of many possible grouping situations in which the activities of this book can be used. The exercises can be as individualized as the teacher desires and can be adapted to fit many situations and needs of multi-aged children who exhibit varying ranges of cutting ability.

Student Checklist of Scissor Proficiency

Based on a logical sequence of scissor-cutting tasks, the Student Checklist is included as a skills-monitoring device that will facilitate record keeping. This log of scissor-cutting proficiency includes a space to write the date a particular skill was introduced and a column for checking(✓) when the task was consistently maintained. In conjunction with the CLIPS test, items are indicated so that information from the test may be recorded on this checklist. Also, to simplify record keeping activities, checklist numbers will be printed on activities in the book with the caption, "Skills Included."

The checklist covers all cutting skills that are used in the exercises of this book. However, after skills are introduced in isolation, they are often combined in the activities of this book. Awareness of the child's developmental readiness must be taken into consideration. Completion of all skills is not expected nor intended. The checklist could be included with other records that are sent to the child's teacher for the following school year. This way, continuation of skills development could be added to the child's initial record. (A complete list of scissor-cutting expectations for each age of child is in the Chart of Developmental Proficiency in Scissor Cutting.)

Student Checklist of Scissor Proficiency

Date Introduced	Maintained (✓)	Skill
1.		Free experimentation
2.		**FRINGES** Short lengths (Item #1 on CLIPS) (B)
3.		Long lengths (full length of scissors) (B) (Item #1 on CLIPS)
4.		**LINES** Horizontal (Item #3 on CLIPS) (B)
5.		Vertical (Item #3 on CLIPS) (B)
6.		Diagonal (B)
7.		Intersecting (Item #4 on CLIPS) (B and I)
8.		**ZIGZAG** Wide (Item #4 on CLIPS) (B)
9.		Narrow (Item #8 on CLIPS) (I)
10.		**CURVES** Long curves (one direction) (B)
11.		Long curves (two different directions) (Item #2 on CLIPS) (B)
12.		Long curves (connected in the same direction)
13.		Short curves (one direction) (I)
14.		Short curves (connected in two different directions) (Item #7 in CLIPS) (I)
15.		Short curves (connected in the same direction) (Item #6 CLIPS) (I)
16.		**BASIC SHAPES — FLAT AND DIMENSIONAL** Triangle (3) (Item #3 on CLIPS) (B)
17.		Square/rectangle/diamond (4) (Item #3 on CLIPS) (B) Large Circle/Ellipse (Item #4 on CLIPS) (B)

Date Introduced	Maintained (✓)	Skill
18.		Small circle/ellipse (Item #6 on CLIPS) (I)
19.		Pentagon (5) (B)
20.		Hexagon (6) (Item #7 on CLIPS) (B)
21.		Octagon (8) (B)
22.		Cone (B)
23.		Pyramid (3) (B and I) (A)
24.		Cube (6) (A)
25.		**SHAPES WITHIN SHAPES (FLAT)** Beginning (simple, basic shapes) (Item #4 on CLIPS)
26.		Intermediate (circles within alphabet/numerals) (Item #7 on CLIPS)
27.		Advanced (more complex design forms within designs) (Item #9 on CLIPS)
28.		**DESIGN FORMS FOR FUN AND FACT** Beginning (combined basic shapes/lines and basic concepts)
29.		Intermediate (variety of widths, lengths, number and letter concepts) (Item #5 and #7 on CLIPS)
30.		Advanced (abstract design forms and puzzles/ language arts and math facts) (Item #8 on CLIPS)
31.		**SCISSOR MAZES AND MASTERY MARVELS** Beginning (basic shapes and numerals concepts)
32.		Intermediate (alphabet and number concepts)
33.		Advanced (language arts activities and math facts)
34.		**OTHER** Scissor racing (time tests) (Item #9 on CLIPS)

CLASS CUT UP

_____

has shown scissor cutting proficiency
for level ____.

_____ _____

date teacher's signature

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5
General Instructions for Scissor-Cutting Activities

The first four chapters of this book present a content-oriented overview of scissors and provide a structural basis upon which the remaining chapters revolve. The following seven chapters (6 through 12) are composed of creative, skills-based activities that are designed to increase young children's scissor-cutting proficiency. The skills incorporated in the exercises in the subsequent chapters are based on objectives that are listed in the STUDENT CHECKLIST OF SCISSOR PROFICIENCY (p. 89) and THE CHART OF DEVELOPMENTAL PROFICIENCY IN SCISSOR CUTTING (p. 68-69). To simplify matters, the skill numbers on the CHECKLIST correspond to the skill numbers on each activity sheet. For example, #2 on the STUDENT CHECKLIST is "cutting, short fringes (about ½ inch long)." If a child needs to reinforce, maintain or acquire this skill, activity sheets with the corresponding skill number could be chosen from Chapter 6 to provide fringing exercises. This is intended to simplify record keeping, as well as to provide a sequential format for introducing scissor-cutting skills.

Each chapter concentrates on specific scissor-cutting objectives. Chapters 6 (Fringes), 7 (Lines) and 8 (Curves) introduce basic cutting skills and primary types of cuts. In these chapters, skills are introduced in isolation before being combined. Therefore, it is important that a child feel successful in a particular skill before she is moved to the next skill, which depends on her past cutting experience. Chapters 9 (Shapes) and 10 (Shapes within Shapes) integrated the basic lines and cuts of the previous three chapters. In addition, more advanced scissor cuts are also introduced. Chapter 11 (Design Forms for Fun and Fact) and chapter 12 (Scissor Mazes and Mastery Marvels) combine basic skills and cuts that were previously presented in earlier chapters. Also in these two chapters, new cutting skills are combined with educational concepts so that the fun of cutting is incorporated with the excitement of learning. Chapter 13, Scissor Racing, provides challenging activities for children of all cutting abilities. This chapter is designed especially for the advanced cutter, as well as for unmotivated cutters who might need a more creative boost to enhance their scissor-cutting proficiency.

Each chapter contains levels of cutting proficiency. These levels are designated as B (beginning), I (intermediate) and A (advanced). The same level indicators are used on the CLIPS test to show cutting proficiency and have the same significance in the activity chapters of this book. Generally with regard to individual differences and experiences with scissors, most children who are three, four or five will enjoy B exercises; children five, six and seven will benefit from I activities; six, seven or eight will find A skills most challenging. Chapters 6 (fringes), 7 (Lines) and 8 (Curves) provide B and I level exercises, while Chapters 9 (Shapes), 10 (Shapes Within Shapes), 11 (Design Forms

for Fun and Fact) and 12 (Scissor Mazes and Mastery Marvels) give activities on all three levels— B, I and A. Chapter 13 (Scissor Mazes) can be adapted for levels B, I and A, also.

The exercises are arranged according to the difficulty of the skill being presented. The B activities will come first in a chapter, then I, followed by A. The exception to this is when a skill is introduced that has more than one level of cutting difficulty. In that case, the easier skill (B) comes first and is directly followed by an I level exercise that is based on the same general skill, but is more advanced in cutting difficulty.

Each activity sheet is composed of the following design components. LEVEL: This indicates the level of cutting proficiency — B, I or A — and corresponds to the CLIPS test. SKILL(S): The number or numbers which correlate to the number(s) on the STUDENT CHECKLIST OF SCISSOR PROFICIENCY. TITLE: Name of the activity. DIRECTIONS: Numbered in sequence and written with symbols so that children can read the directions independently as well as for teacher clarification.

S This symbol designates the starting point for scissor cutting. It is designed for right-handed scissor cutters and incorporates concepts of pre-reading skills. However, left-handed cutters may use it, but in a reversed way. Leftys can use the S dot to end and the end dot to start. They will be cutting in a clockwise direction.

The following components are given on some activity sheets, but not on all. These are:

[I] [A] [B] This component indicates the level of cutting proficiency that is needed to cut the *entire* design. It can be found in activities in chapters 6, and 8.

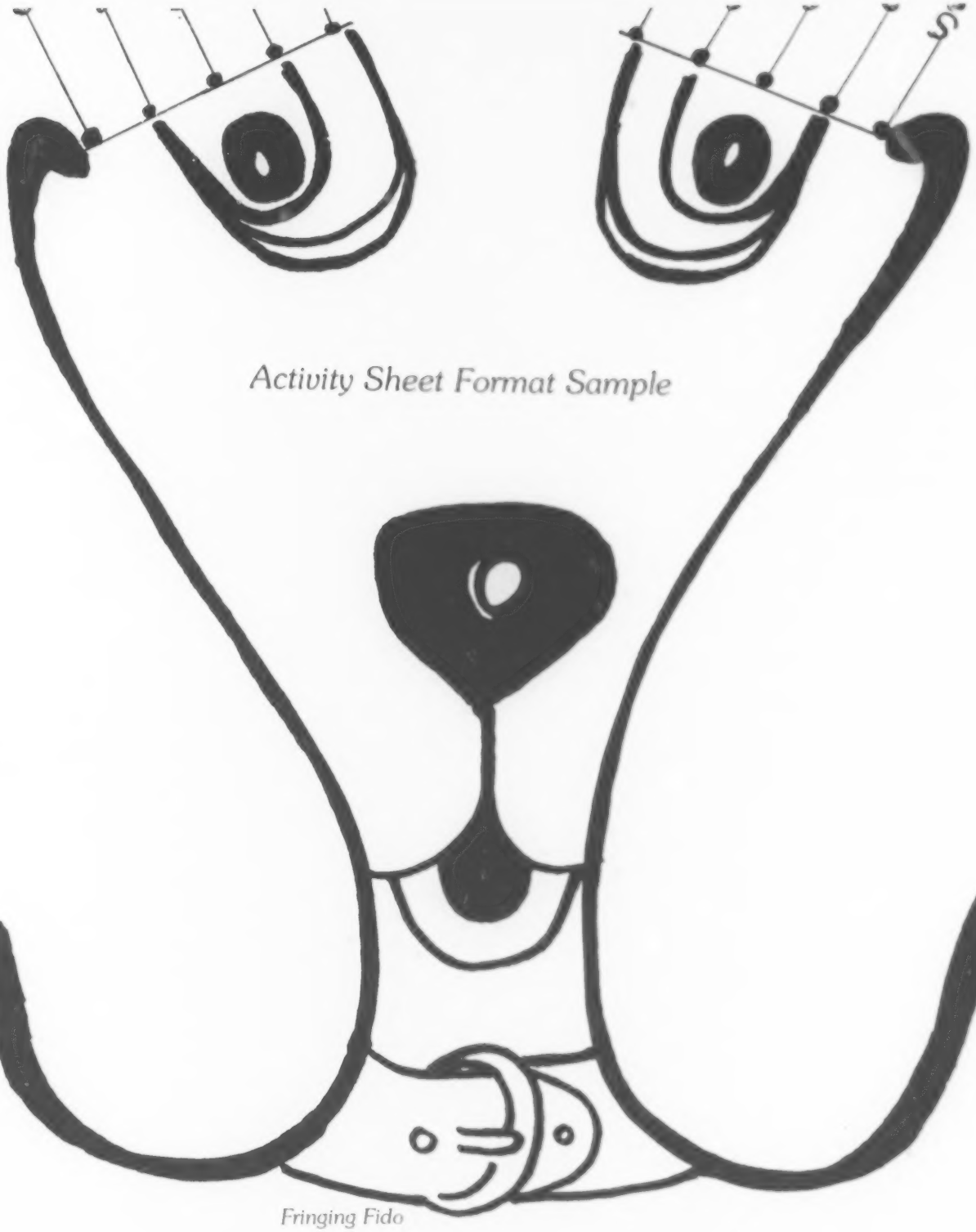
CONCEPT: The cognitive skill that is combined with the cutting activity. This component is found in Chapters 10 and 11.

EXTENSION: This component provides additional ideas on concepts that might be appropriate in meeting needs of the child.

SUGGESTION: Chapter 9, SHAPES, contains this component. These ideas are given as possible uses for basic shapes and are appropriate for the interest and concept level of early childhood age children.

CAPTIONS: This component is found on concept sheets in Chapter 12. It is included for student enjoyment and motivation, as well as for providing abbreviated instructions.

Some added directions are also found in Chapter 11, but captions are not used with words.



Activity Sheet Format Sample

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Fringing Fido

Level: B

Skills: #2, #3

Directions:

1. Turn Fido upside down.
2. Find the **S** and begin cutting.
3. Use a SNIP CUT for short fringes.
   Use a CHOP CUT for long fringes.
4. Color

6
Fringes

Fringes are the most basic element in beginning to cut with scissors. In this book, a Fringe is defined as being any line, usually parallel, but not exclusively, that is between ½ inch and 1½ inches in length and is located on the outside edge of a design. The fringe activities in this chapter are composed of short fringes that measure about ½ inch and long fringes that are as long as 1½ inches in total length. Each fringe type is introduced in isolation before the two types are combined in some of the more complex fringe exercises.

Several symbols or signs are used on the activity sheets for this chapter. The use of these symbols is important for two reasons. First, even young children can identify what certain symbols mean and are able to "read" their own directions. The use of symbols to give meaning to words is particularly useful if the symbols are consistently recurring within materials and combined with the printed word, as is done in this book. Secondly, symbols and signs reduce the amount of words that are necessary to convey an idea. The old adage "a picture is worth a thousand words" is certainly true in this instance.

The symbols that are used in this chapter are:

This is the starting fringe. Within an activity, there may be several s if the fringing is disjointed. It is important to start at this point since all represent left to right cutting movements. This will help to reinforce eye movements used in the reading process.

The actual fringe that is to be cut. The dots represent a beginning and ending point. Some fringes will be short (½ inch); others will be longer (1 inch or more).

Cut.

Fold line. The directions tell the way the fold is to go.

Color. Although coloring is suggested last on most activities, it may be done earlier. The reason for its postponement is that some children who color heavily may color over the lines that are to be cut. This may make it difficult for the child to see her cut line.

Also, some words need additional explanation as they are used in the activities of this chapter. These are:

SNIP CUT: This term refers to the type of cut (see p. 30 in Chapter 2). This cut is used for cutting the smallest fringes, usually about ½ inch. It requires use of the tip of the scissor blade and does not incorporate the entire blade.

CHOP CUT: This term refers to the type of scissor cut (see p. 31 in Chapter 2). It is used for cutting fringes that are 1 to 1½ inches long. This cut utilizes most of the blade of a 4-inch, blunt cutting scissor, although blade length will vary according to the manufacturer.

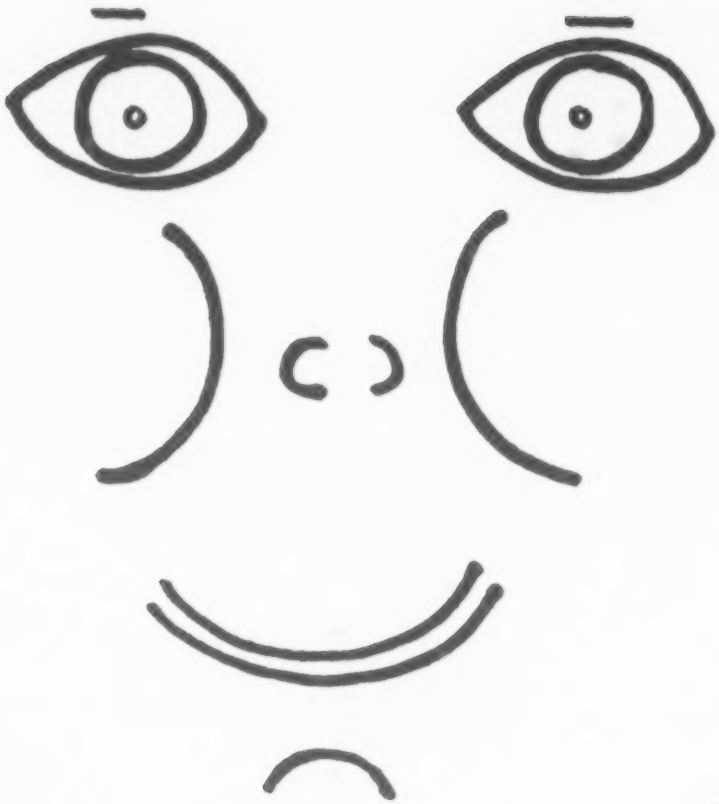
Fringe and Fold Fantastic Me

Level: B

Skills: #2

Directions:

1. Turn the paper upside down.
2. Find the $ and cut using a SNIP CUT.
3. Fold the top down, sides back and chin down on the — — line.
4. Color .



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Fish Tank Fringes

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Level: B

Skills: #2

Directions:

1. Begin cutting the fringes at $. Use a SNIP CUT ⋀.

2. Draw in other fish tank creatures.

3. Fold up on the — — line.

4. Color ▮.

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Level: B [A]

Skills: #3

Snippy Scarecrow

Directions:

1. Find the $ and begin cutting.
2. Use the CHOP cut.
3. Color.

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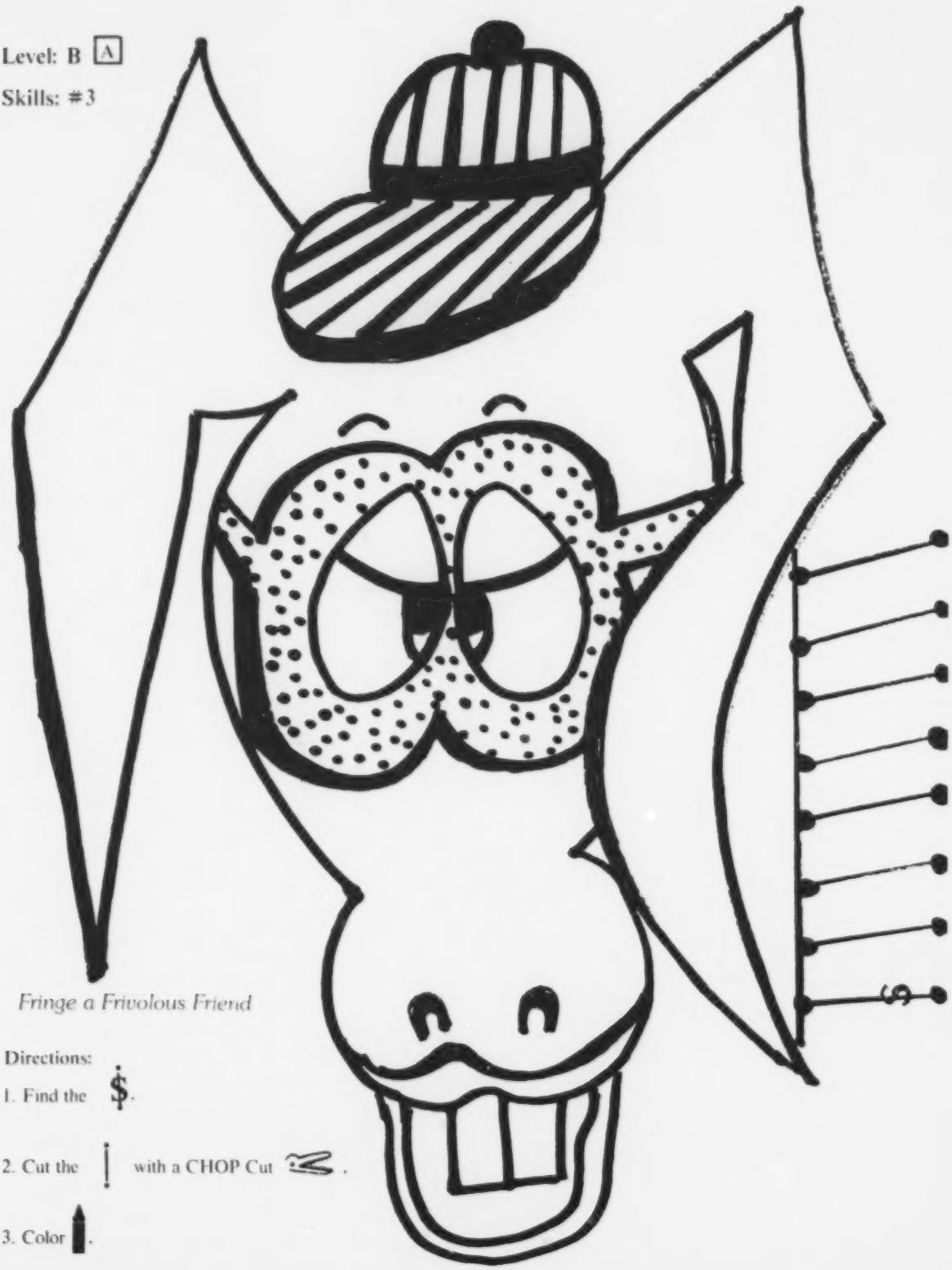
Level: B [A]

Skills: #3



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Fringe a Frivolous Friend

Directions:

1. Find the $.
2. Cut the | with a CHOP Cut ≈.
3. Color ▮.

Level: B [A]

Skills: #2, #3

Fringing Fido

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Directions:

1. Turn Fido upside down.

2. Find the **S** and begin cutting.

3. Use a SNIP Cut for short fringes.

   Use a CHOP Cut for long fringes.

4. Color .

Fringe a Fierce and Ferocious Feline

Level: B [A]
Skills: #2, #3

Directions:
1. Find the $.
2. Use the SNIP and CHOP Cuts to cut the !.
3. Color.

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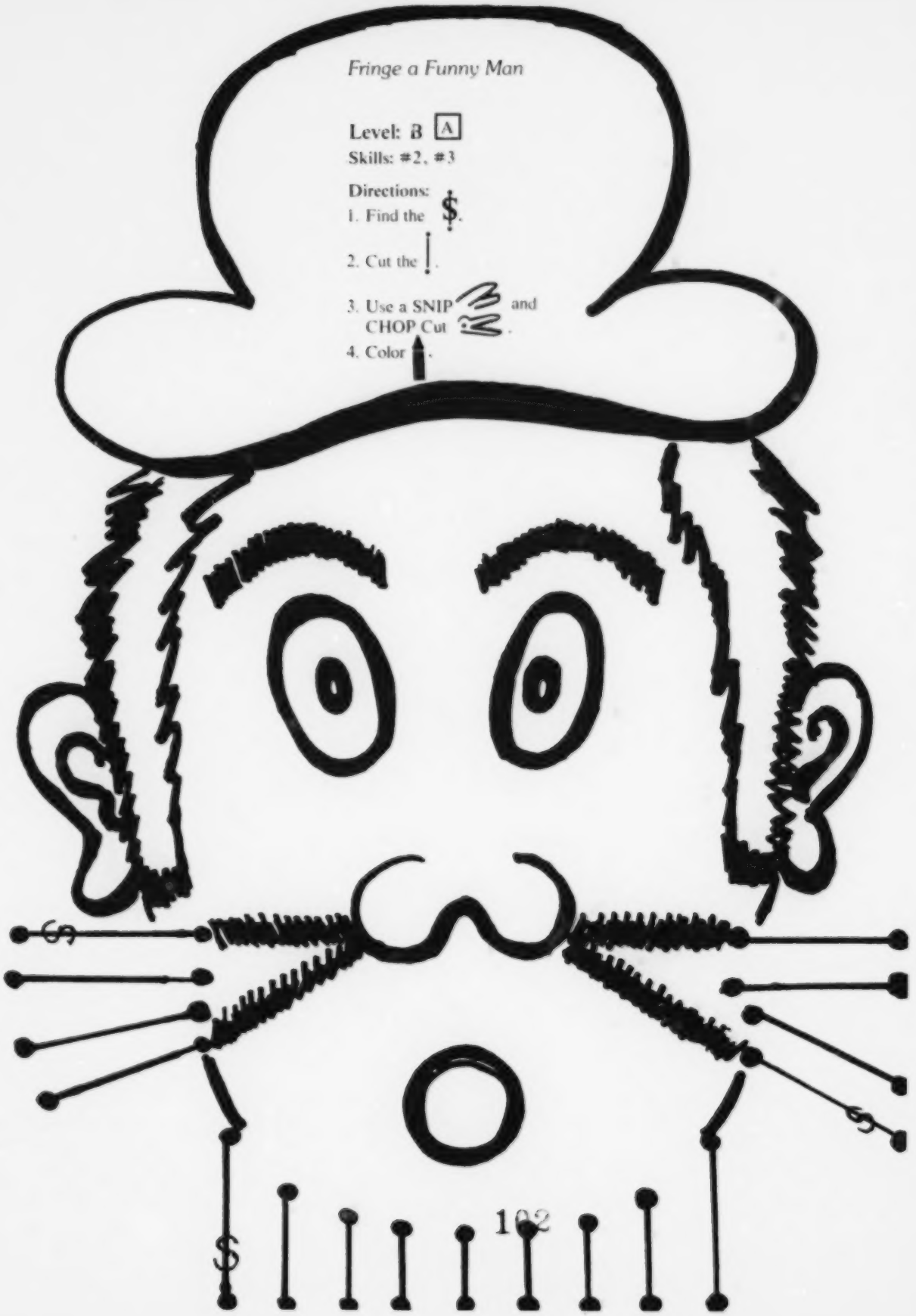
Fringe a Funny Man

Level: B [A]

Skills: #2, #3

Directions:

1. Find the $.
2. Cut the |.
3. Use a SNIP and CHOP Cut.
4. Color.



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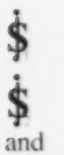
7
Lines — Straight, Diagonal and ZIGZAG

Lines are merely extensions of fringes; the added length differentiates them. In this book, lines are defined as the shortest distance from one point to the next point that is longer than 1½ inches. Lines may be vertical or horizontal and parallel, perpendicular (zigzag or intersecting) or diagonal in relation to one another. The lines in this chapter are horizontal, vertical, combination horizontal-vertical-diagonal, intersecting and zigzag. Each line type is introduced in isolation according to levels of difficulty for each particular line skill. Also, the lines follow a left-to-right, top-to-bottom progression so that pre-reading skills are emphasized in the cutting activity.

Several new symbols are included in this chapter along with those that were introduced in the previous chapter on FRINGES. The new symbols in this chapter are:



This symbol is used when more than one starting place is needed because the lines are to be cut in a certain number sequence.

These are guide arrows that indicate the direction for cutting a particular line.

This symbol indicates a zigzag line.

There are also words that are used in specific ways in this chapter. These words are defined to give added clarification. They are:

SAW MILL CUT: This term refers to the type of scissor cut that is recommended for line cutting. It is done with a constant motion as the paper is "fed" to the scissors. (See p. 31 for additional explanation).

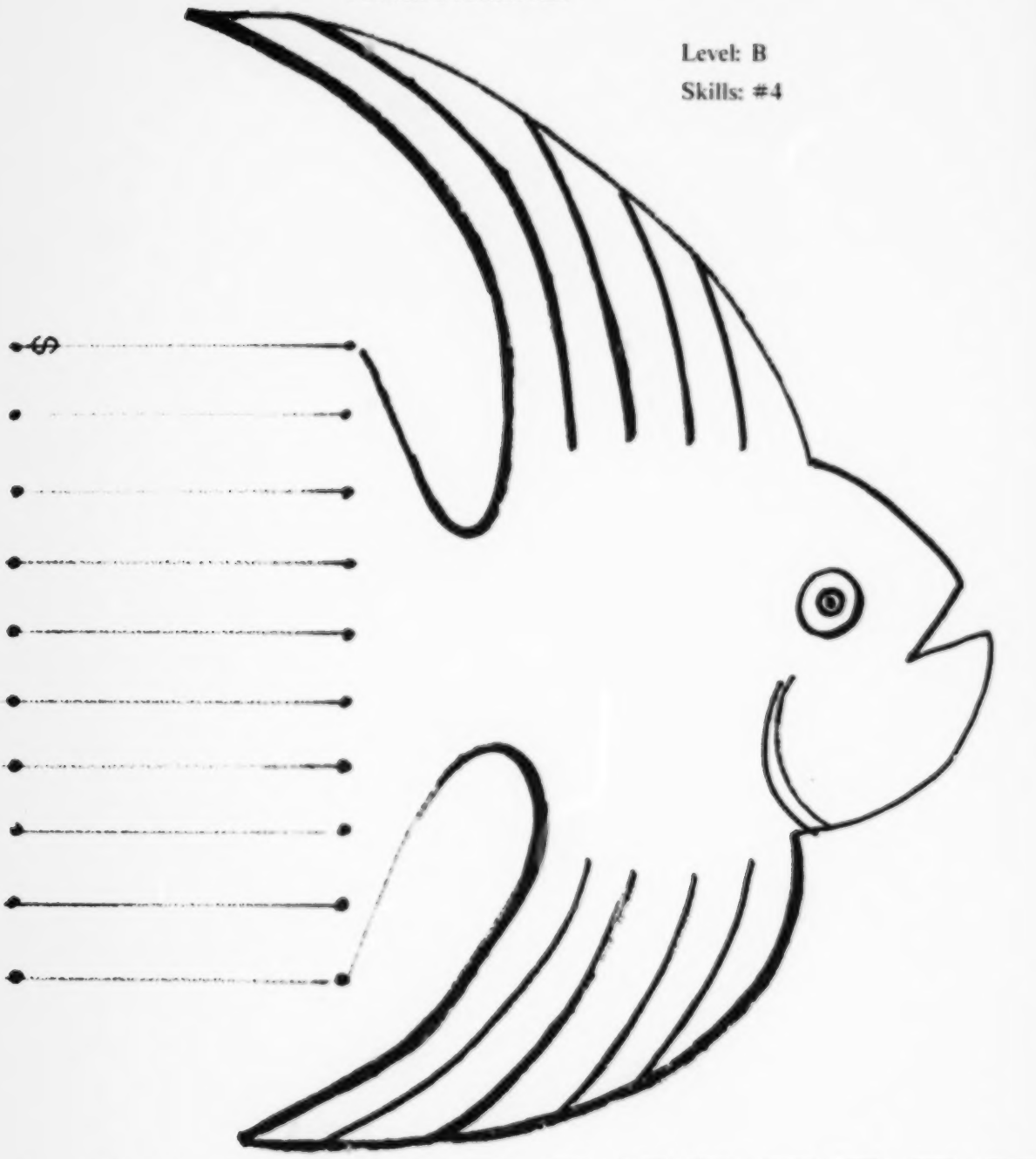
Alternating
SAW MILL
or
CHOP CUT:

This term is in reference to a back and forth movement that is used in cutting zigzags. Rather than cut at the intersecting bottom points, , it is recommended that the cut be executed from apex point to apex point

Fashion a Fantail Fish

Level: B

Skills: #4



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Directions:

1. Find the $.
2. Cut each | with the SAWMILL CUT.
3. Color .
4. Fold on the — — for display.

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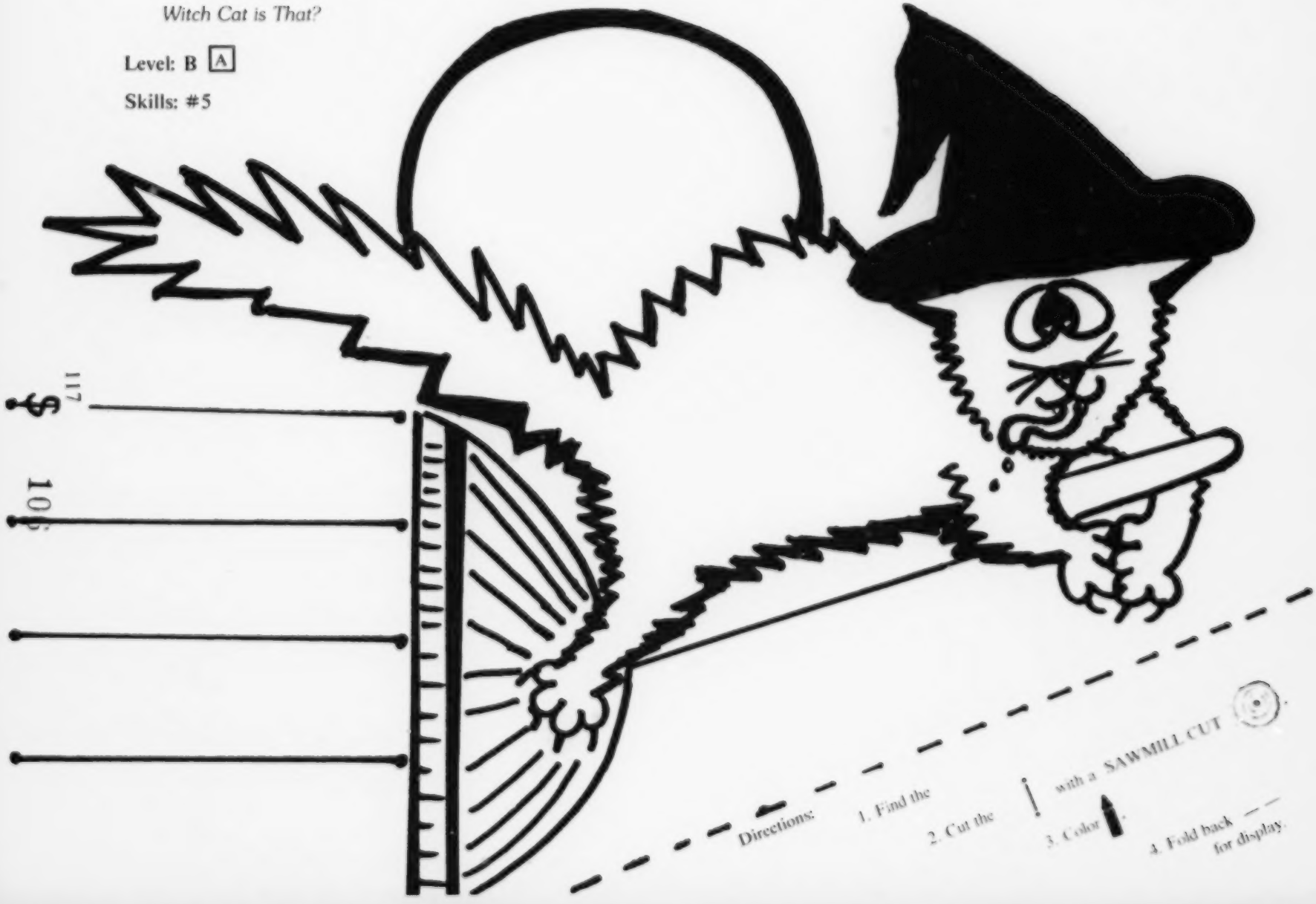
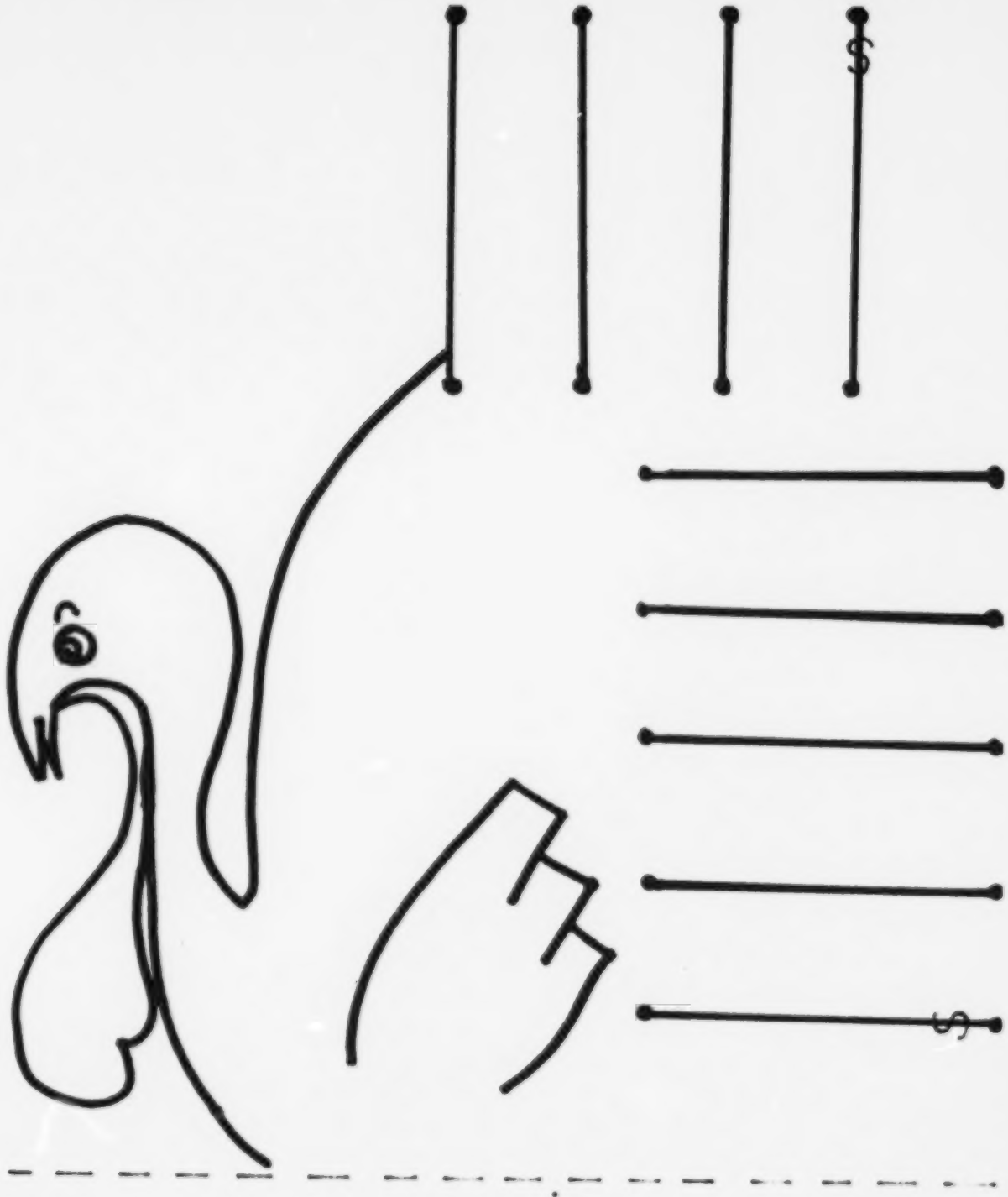
Witch Cat is That?

Level: B [A]

Skills: #5





Turkey Trimmin's

Level: B [A]

Skills: #4, #5

Directions:

1. Find the $'s.
2. Cut all the | 's with a SAWMILL CUT .
3. Color .
4. Fold on the — — for display.

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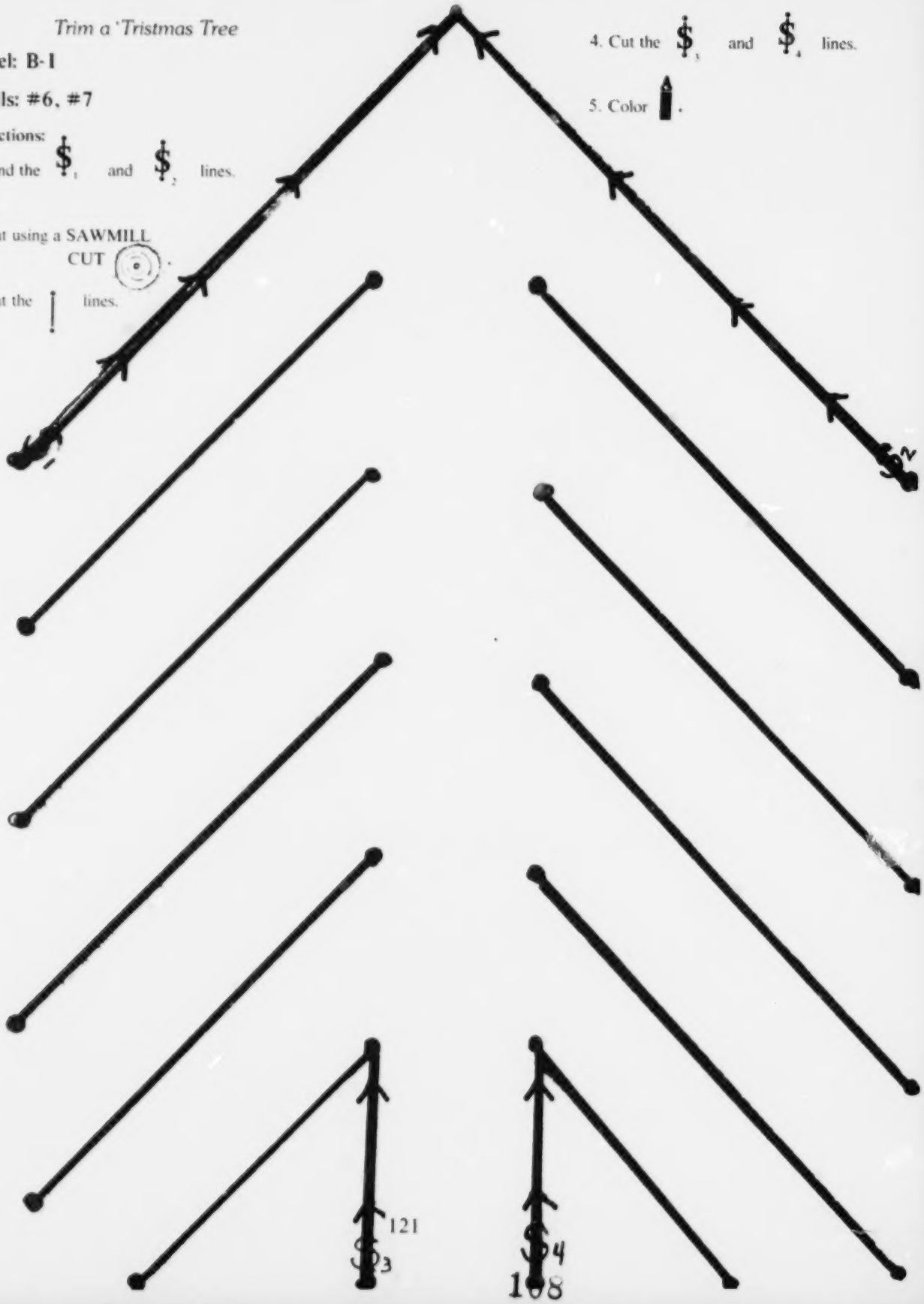
Trim a 'Tristmas Tree

Level: B-1

Skills: #6, #7

Directions:

1. Find the $\$_1$ and $\$_2$ lines.
2. Cut using a SAWMILL CUT.
3. Cut the | lines.
4. Cut the $\$_3$ and $\$_4$ lines.
5. Color.



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Trim the Tower Turret

Level: I

Skills: #5, #7

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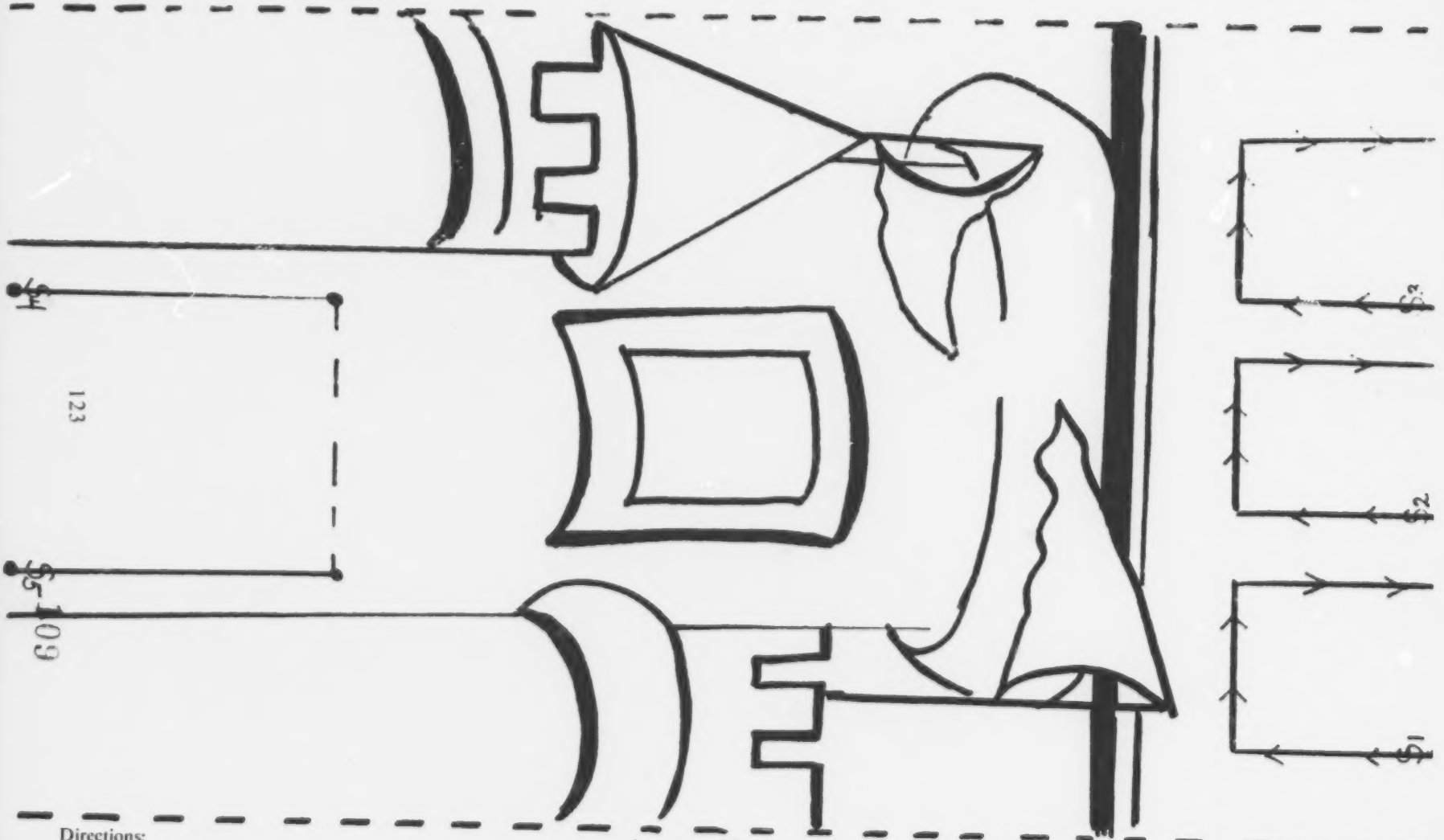

Directions:

1. Find the S. Cut, following the + → 's.
2. Cut $_2$ and $_3$ the same way.
3. Cut $_4$ and $_5$.
4. Color .
5. Fold on the — — . Sides go back and door up.

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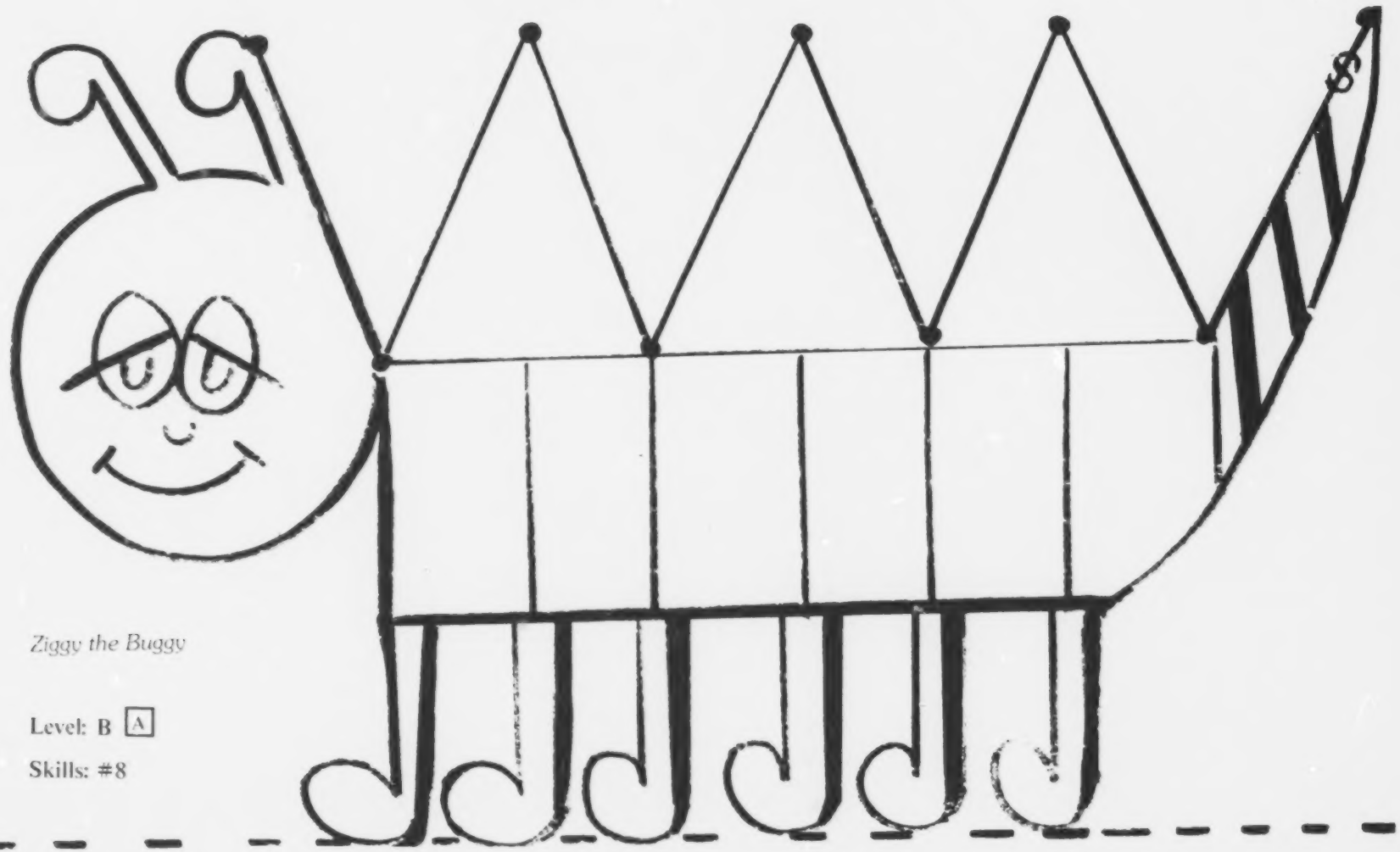

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Ziggy the Buggy

Level: B [A]

Skills: #8

Directions:

1. Find the **S** .

2. Cut each △ with an alternating * SAWMILL CUT .

3. Color .

4. Fold back on the — — .

* CHOP CUT can be used with the scissors.

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Level: B [A]

Skills: #8, #4, #7

Directions:

1. Find the **S** and cut the △.

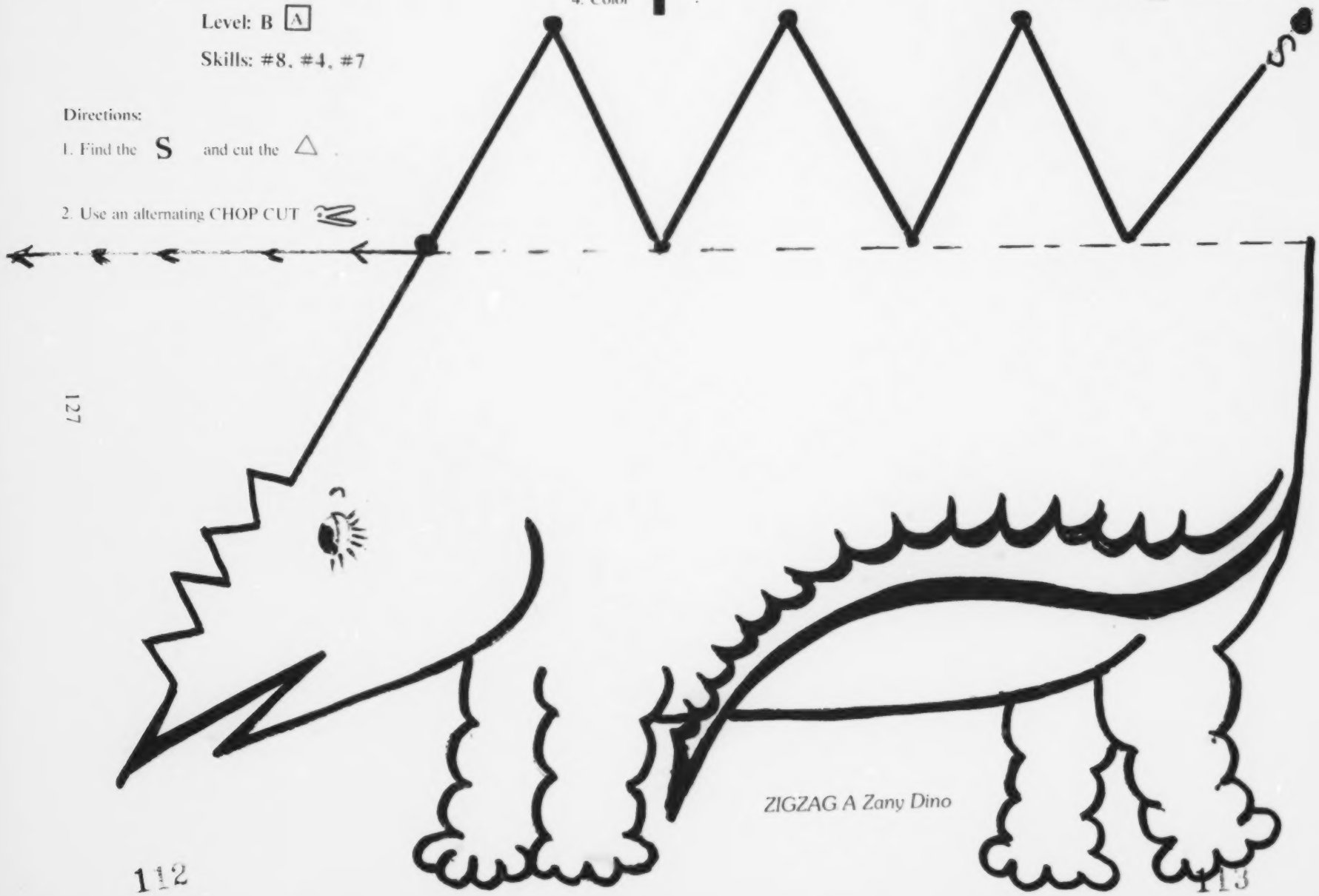
2. Use an alternating CHOP CUT.

3. Cut the → → s using a SAWMILL CUT.

4. Color.

5. Fold on the — — .

6. Paste extra △'s on Dino.



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ZIGZAG A Zany Dino

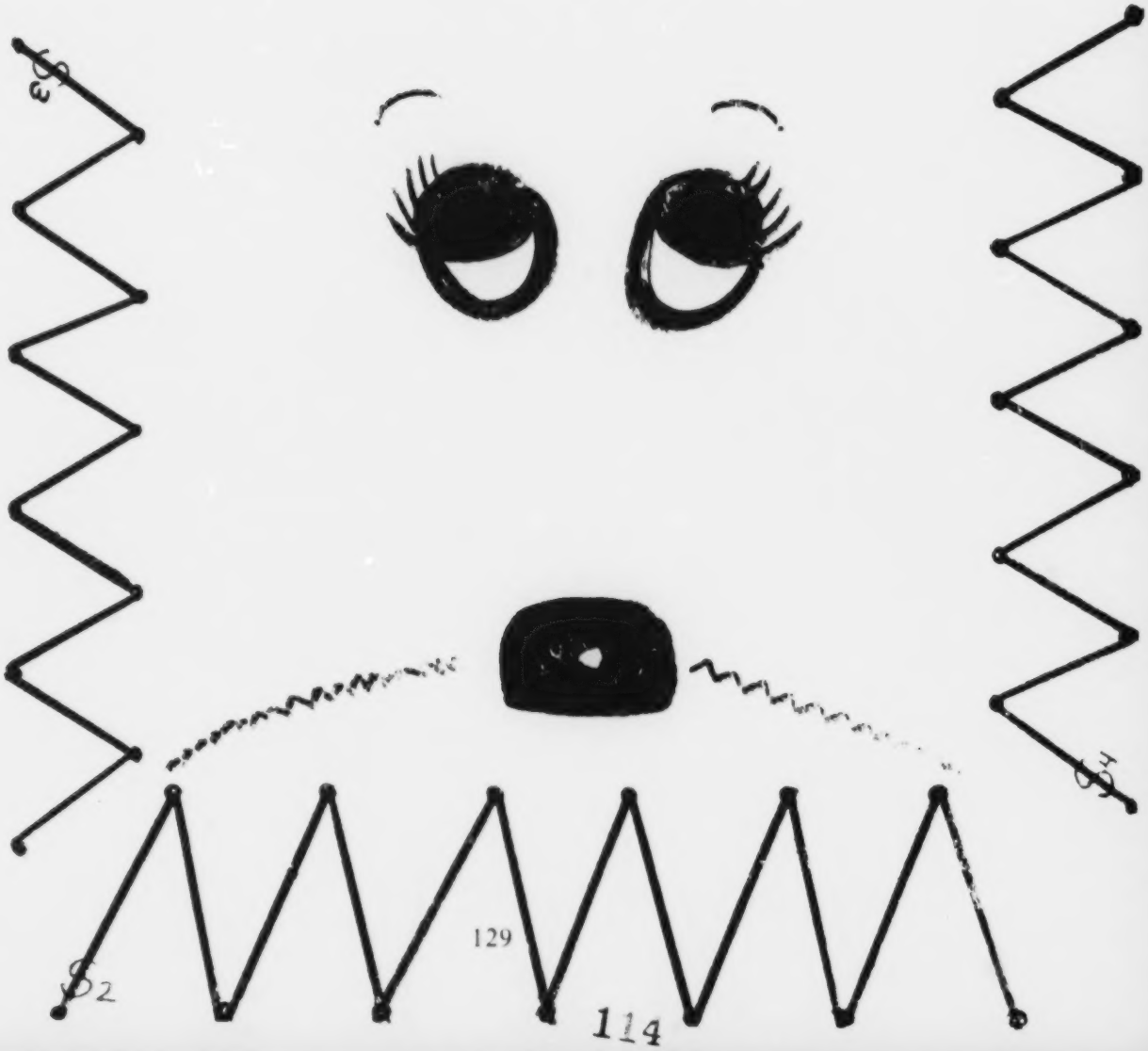
Shaggy Zaggy the Doggie

Level: I

Skills: #8, #9

Directions:

1. Find the S'. Cut ✂ using an alternating CHOP CUT.
2. Cut $_2$ $_3$ and $_4$.
3. Color.
4. Fold down on the — —.



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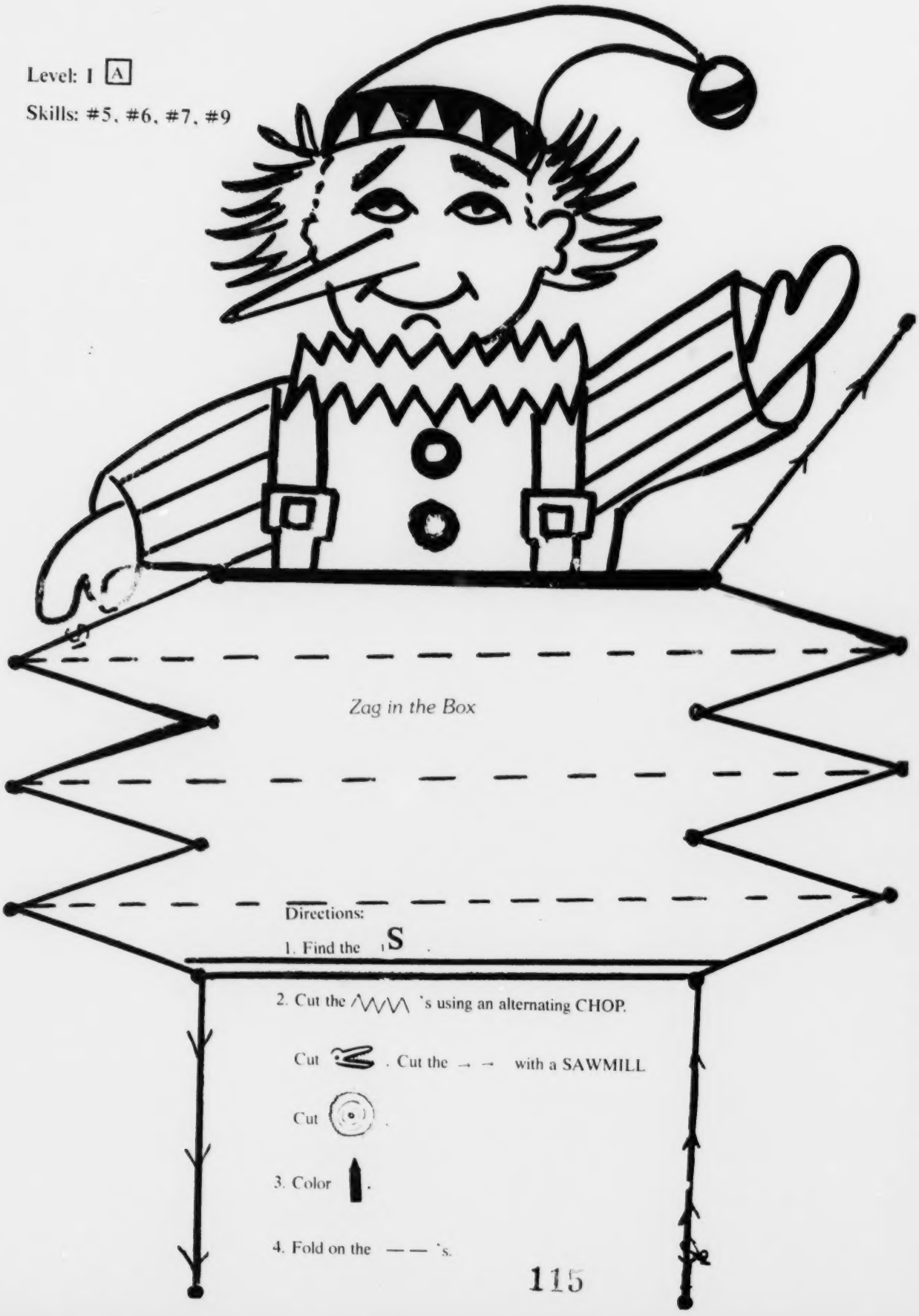
Level: I [A]

Skills: #5, #6, #7, #9



Zag in the Box

Directions:

1. Find the S .

2. Cut the ^^^^ 's using an alternating CHOP.

   Cut ≈ . Cut the → → with a SAWMILL

   Cut ◎ .

3. Color ▮.

4. Fold on the — — 's.

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8
Curves

Curves may be horizontally, vertically or diagonally placed in a design. Also, curves may be parallel to each other, intersect with connecting arcs, or merely connect with each other. But for our purpose of definition, curves have a major difference: curves consist of lines that are not the shortest distance between two points. In that context, curves in this chapter can be one-directional arcs or two-directional arcs (going in different directions). Curves are also differentiated by their length and connection (or lack of it) in the activities. Each designated curve type is introduced in isolation according to the level of skill difficulty; B-level activities are presented first, followed by more difficult I-exercises. The curves are designed to follow a counter-clockwise cutting direction. This rotational movement concludes with letter and number formation. Also, a top-to-bottom, left-to-right directional movment is incorporated in the designs of this chapter.

New symbols are included in the directions on activity pages in this chapter. These are:

S. The place to start scissor cutting (for lefty **'S** ; this is the ending place).

A sign of attention that signifies the cut will end.

. This is called an end dot and indicates that a cut should end at this point (leftys may *start* at this dot).

S. These symbols indicate a sequence of beginning to cut points that are to be cut in
S. numbered order.
and so on:

Some words in this chapter need additional explanation. These are:

CUTLINE: This term indicates a straight line that is cut away, since it is not a part of the design or activity.

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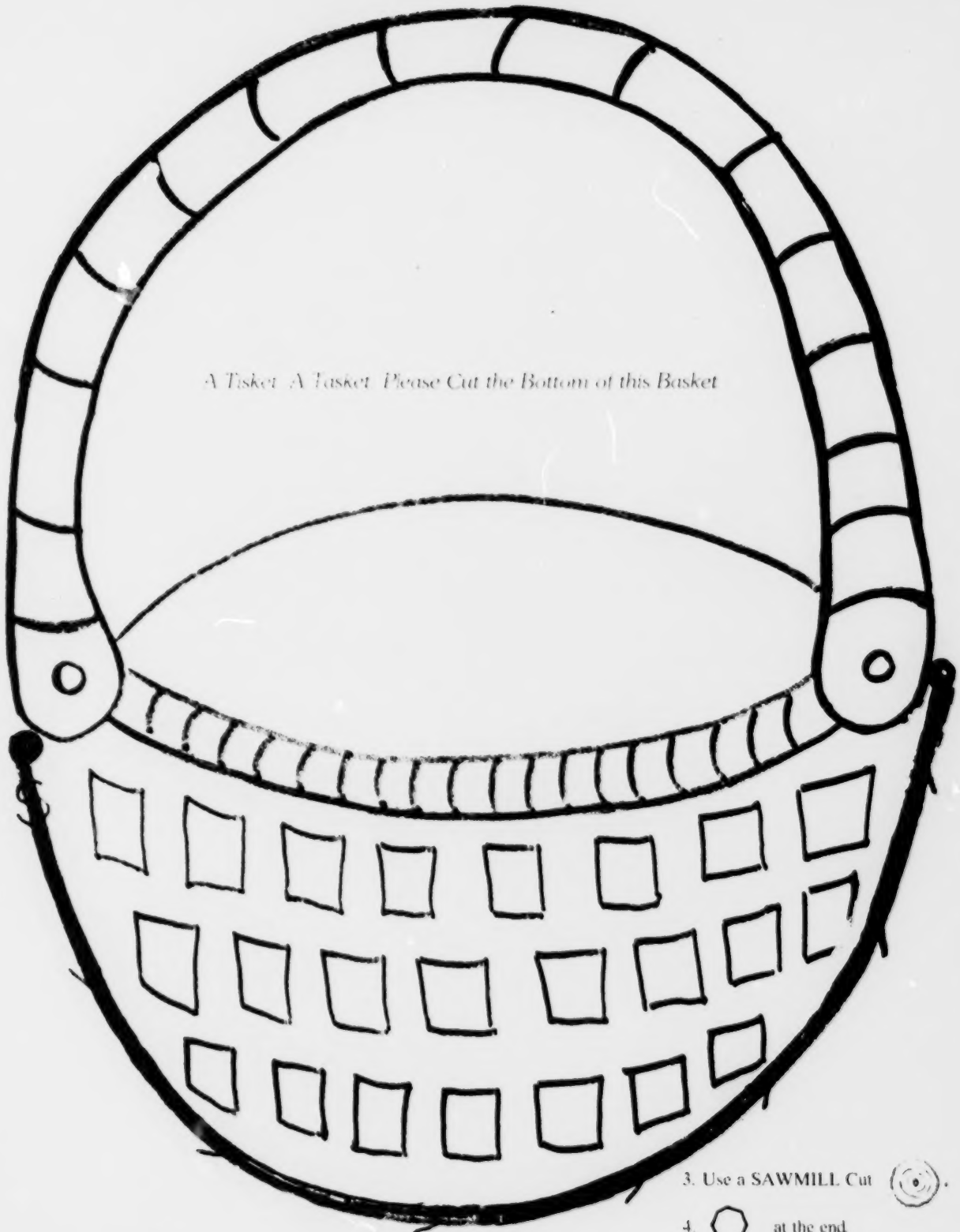
U-TURN CUT:

This term refers to a type of scissor cut that is used to cut small, curved spaces. It is executed by cutting on the upper scissor blades while the paper is rotated with the other hand. The blades are glided around the curved area, rather than snipped or chopped. (See p. 31 for additional information.)



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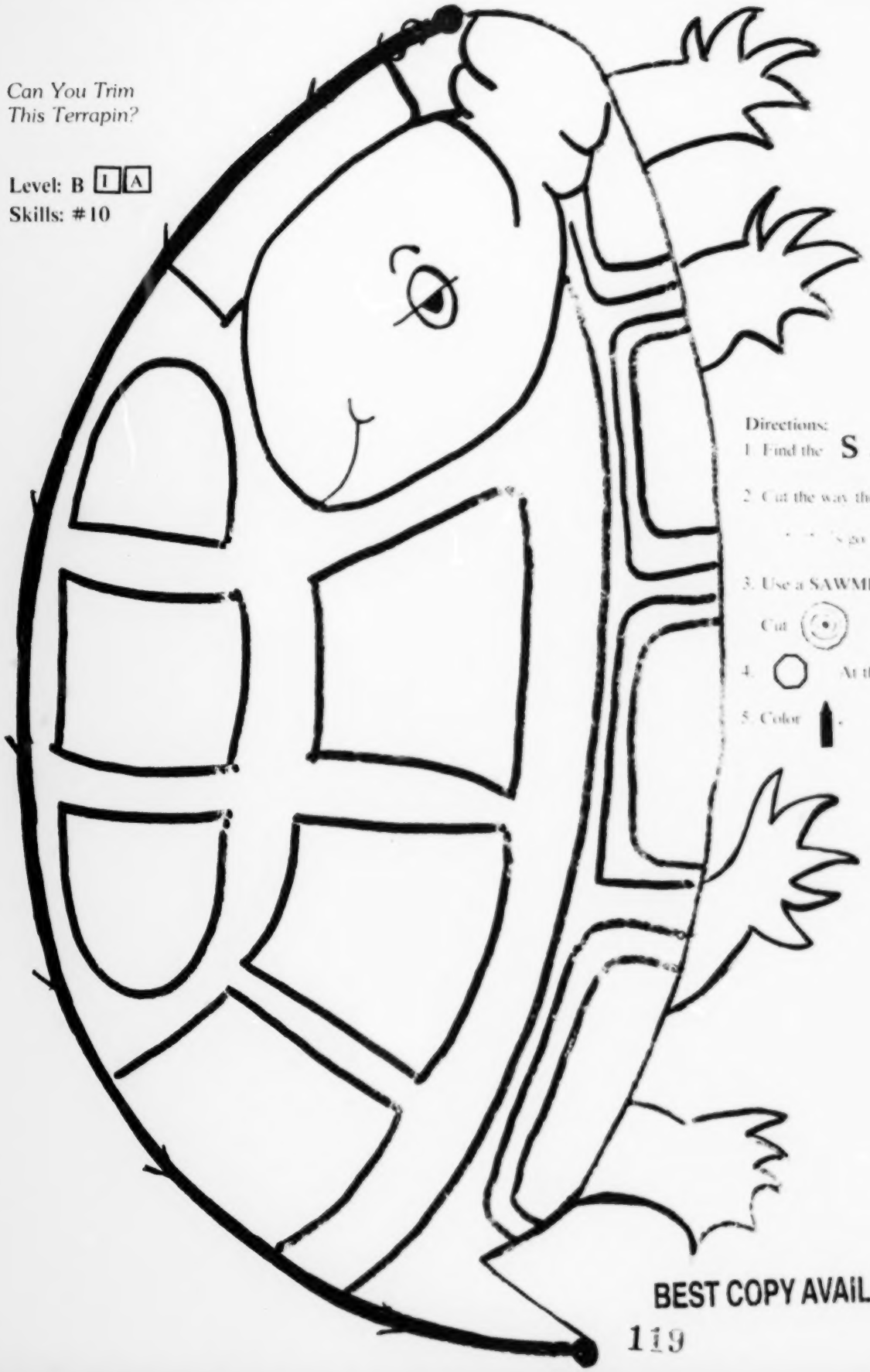
Level: B [1]
Skills: #10

Directions:

1. Find the **S**.
2. Cut the way the · · ·'s go
3. Use a **SAWMILL** Cut .
4. at the end
5. Color .
6. Draw or paste objects to fill your basket

Can You Trim
This Terrapin?

Level: B I A
Skills: #10



Directions:
1. Find the **S**.
2. Cut the way the
3. Use a SAWMILL
Cut
4. At the end
5. Color

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For He's a Curly-Tailed Squirrel-O . . .

Level: B [I] [A]

Skills: #11

Directions:

1. Find the **S** .
2. Cut the way the - - - 's go.
3. Use a SAWMILL. Cut .
4. at the end.
5. Color .
6. Fold back on the — — line.

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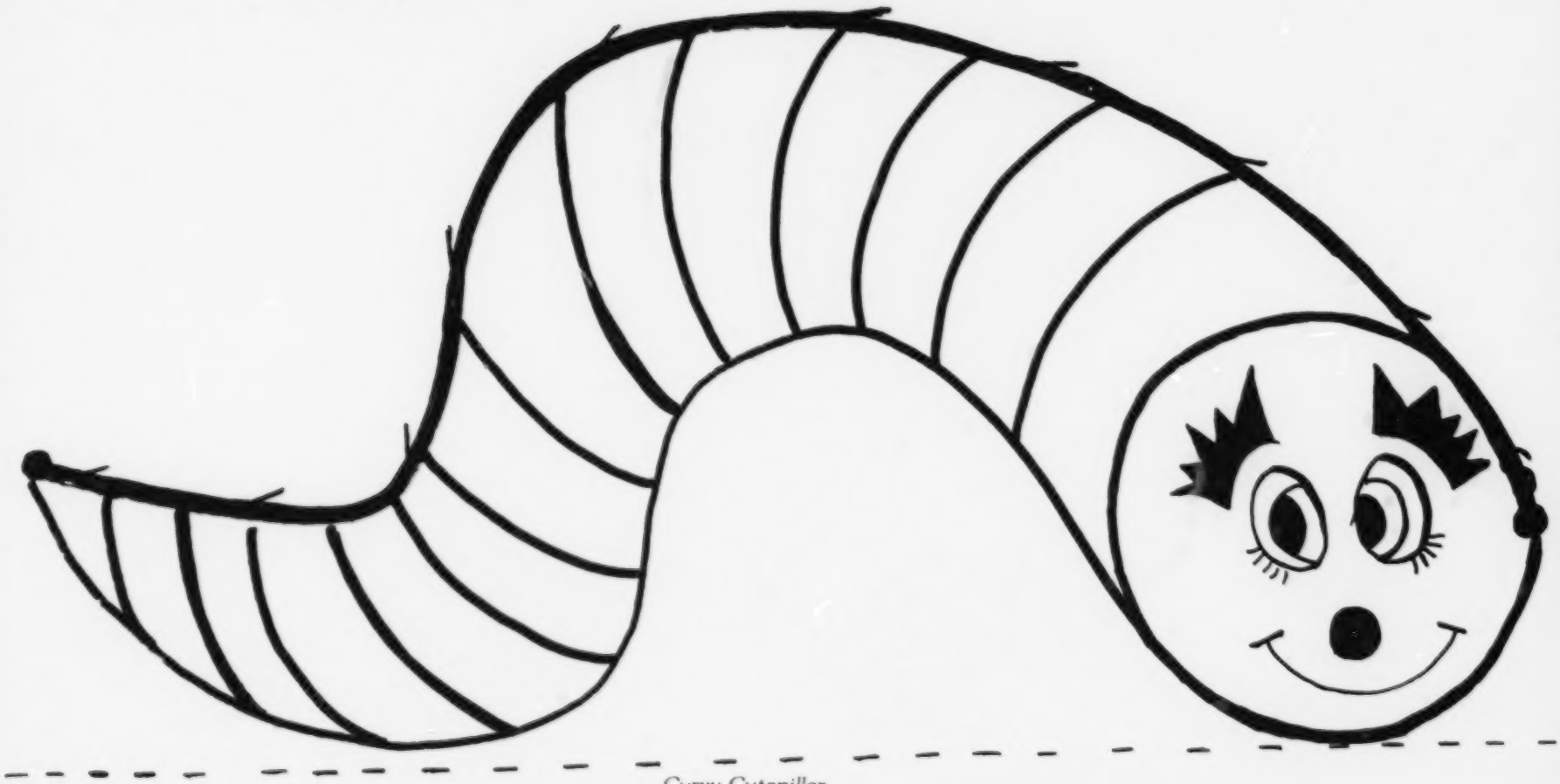

Curvy Cutapillar

Level: B [B][1]
Skills: #11

Directions:

1. Find the S .
2. Cut the way the → → 's go.
3. Use a SAWMILL Cut .
4. ○ at the end.
5. Color .
6. Fold back on the — — line.

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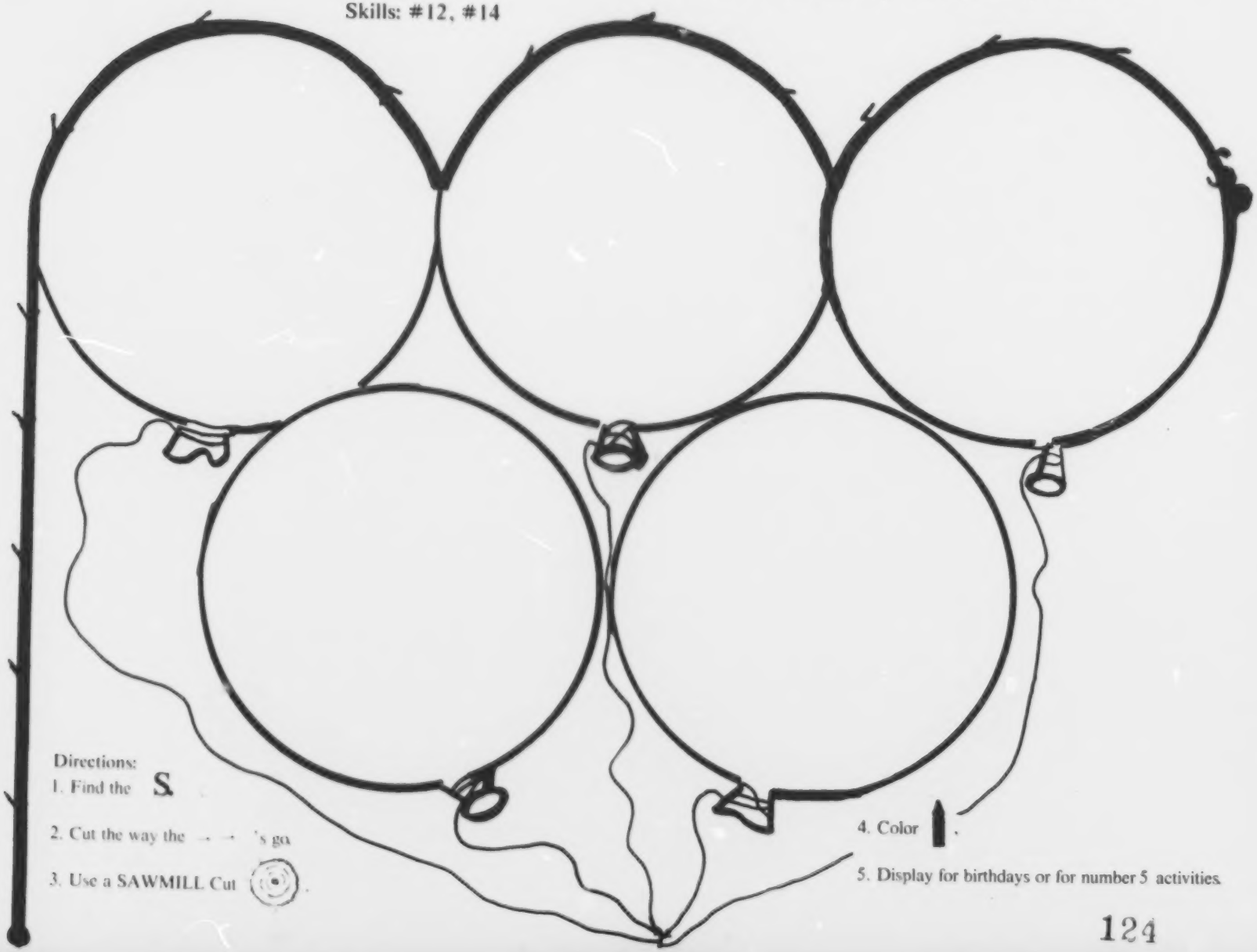
Level: B
Skills: #12, #14

Cut, Cut and Away with My Beautiful Balloons



Directions:
1. Find the S.
2. Cut the way the → → 's go.
3. Use a SAWMILL Cut .
4. Color .
5. Display for birthdays or for number 5 activities.

The Cut of the Irish

Level: B-I
Skills: #12
*** Extention – #4, #5**
Directions:
1. Find the S.
2. Cut the way the ' ' 's go.

3. Use the SAWMILL
   Cut .
4. Cut to the end.
5. Color .

* The area inside the .'s around the stem can be used as an extension exercise.

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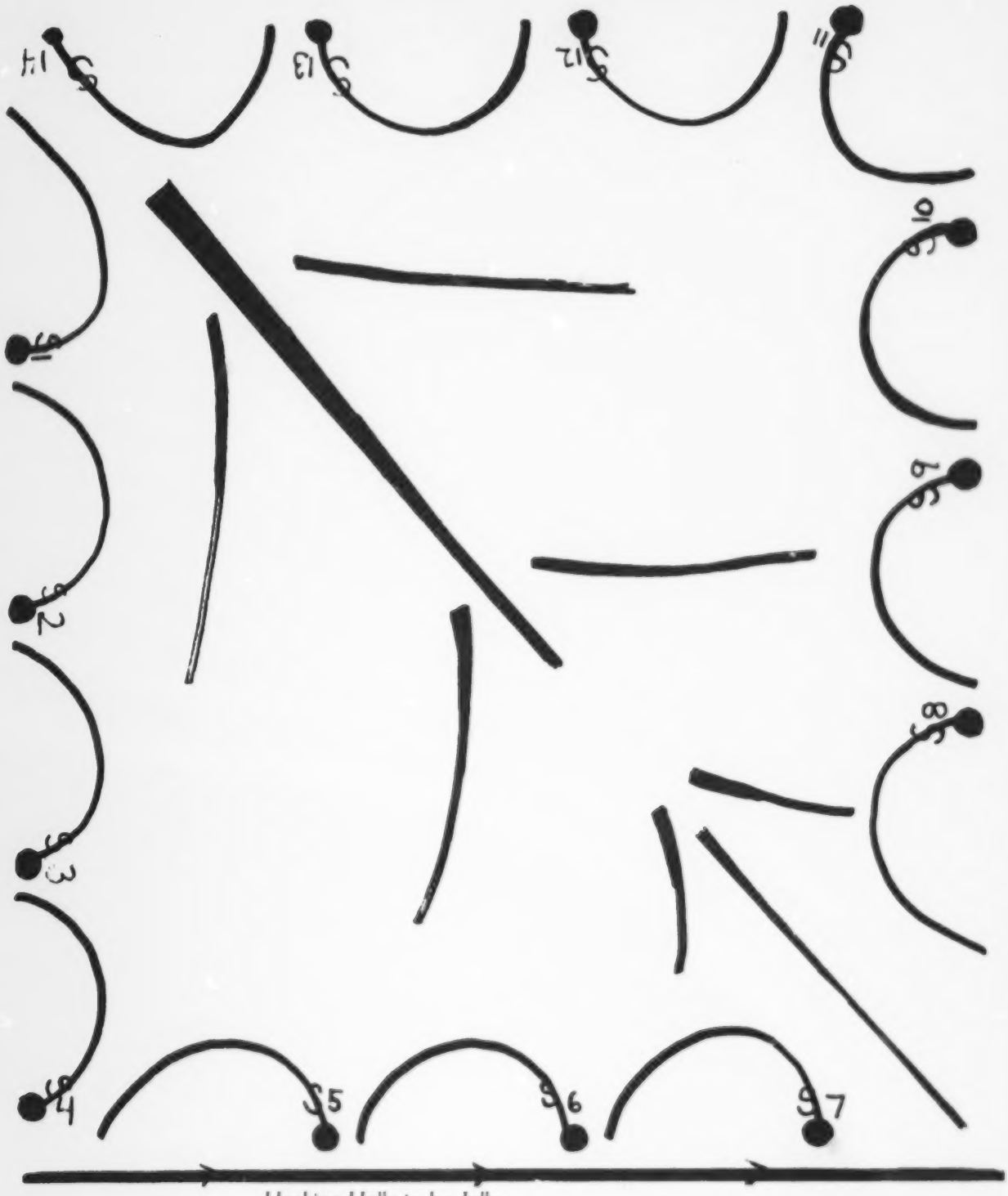

Hacking Holly to be Jolly

Level: 1
Skills: #13, #14

Directions:

1. Cut ~~off~~ the → → .
2. Find the S_1 .
3. Use a U-TURN Cut U .
4. Cut the ⌒'s in number order ($\$_1$ $\$_2$ $\$_3$ $\$_4$)
5. Color .
6. Add more berries and decorations.

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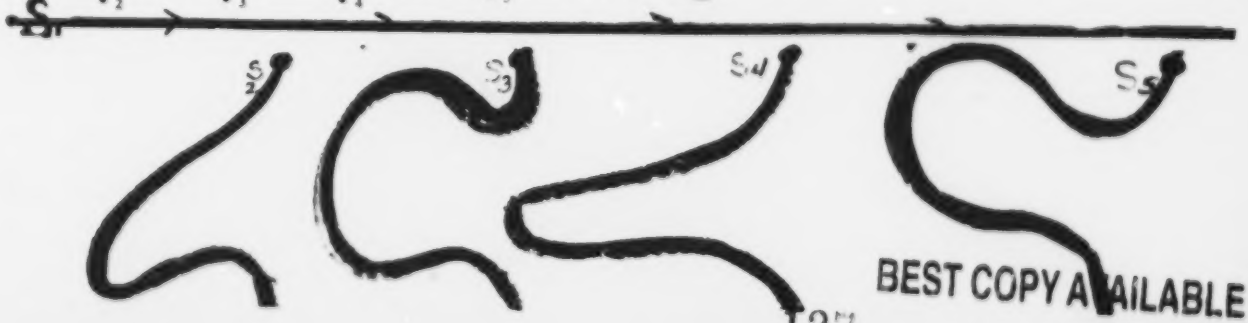
This Clown Knows His Nose

Level: I [A]
Skills: #14, #4

Directions:

1. Find the S_1.
2. Cut ✂ the way the → → 's go.
3. Cut S_2, S_3, S_4 and S_5.
4. Try the noses on the clown.
5. Paste the one you like best.
6. Color .
7. Fold on the — — line.



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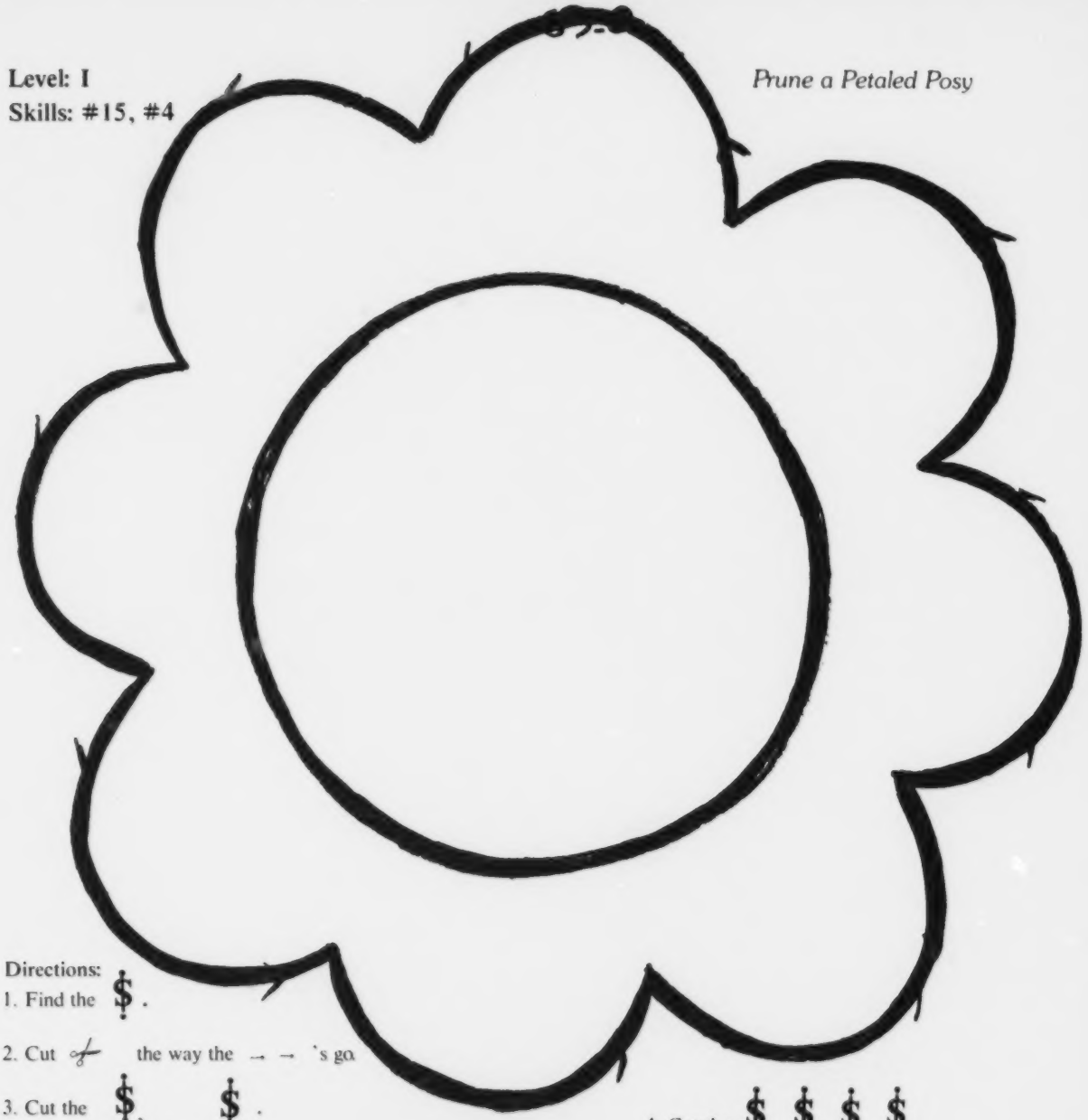
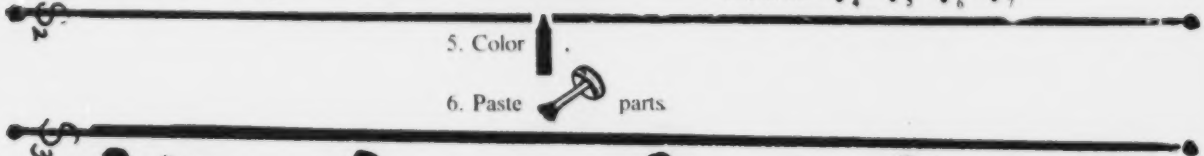
Level: I
Skills: #15, #4

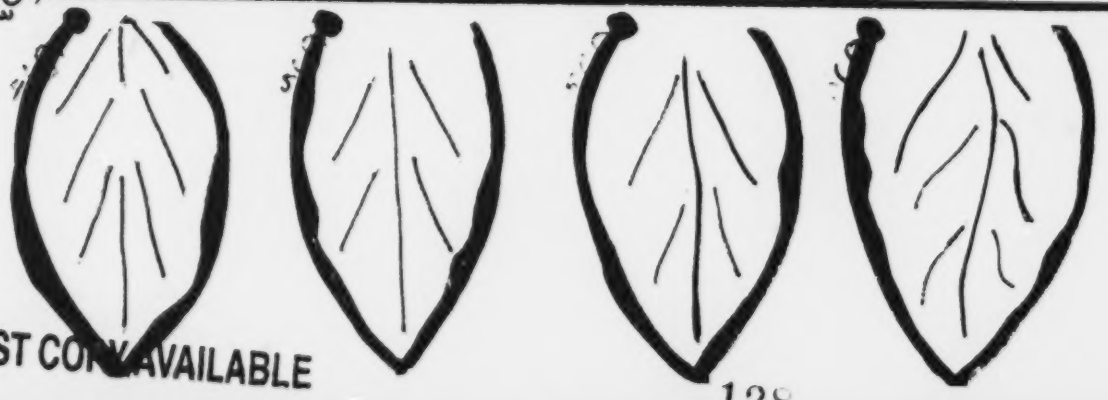
Prune a Petaled Posy



Directions:

1. Find the $.
2. Cut ✂ the way the → → 's go.
3. Cut the $2 $3.
4. Cut the $4 $5 $6 $7.
5. Color .
6. Paste parts.





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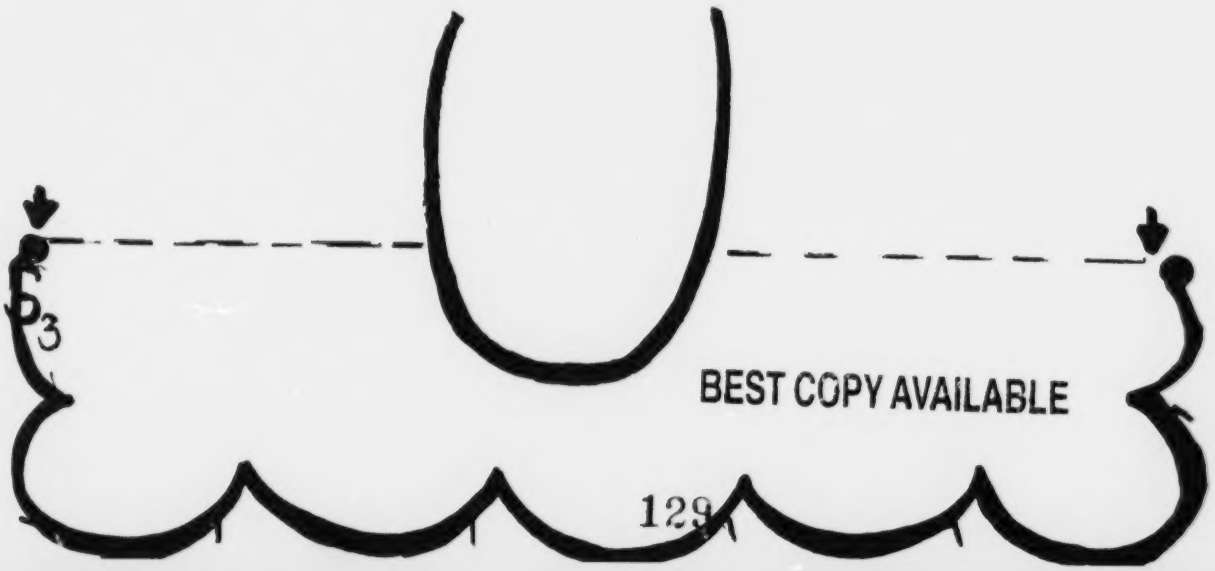
A Cute, Curvy Critter to Carefully Cut

Level: I [I]

Skills: #15, #2

Directions:

1. Find the S_1.
2. Cut the way the → → 's go.
3. Use a SAWMILL Cut (◎).
4. ○ at the end. with a SNIP.
5. Find the $\$_2$ and do the same.
6. Find the $\$_3$ and cut to the end.
7. Fold the — — the way the → → 's go.
8. Color ▬►. (Color very heavily over the directions).



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9
Shapes — Flat and Dimensional

Just as lines are extensions of fringes, so are shapes extensions of lines. However, though length is the difference between a fringe and a line, this is not true of lines and shapes. For our definition, a shape is formed when a line comes together and meets. The lines that make up a shape can be horizontal, vertical, diagonal or curved. The type of line and the way in which it meets and unites with other lines, determine the form of a particular shape.

In this chapter, basic flat shapes are introduced with the lesser-sided shapes coming first and the more complex forms coming later. The circle/ellipse is introduced after the multi-sided flat shapes. Dually sized for cutting ability, the large circle/ellipse is for B-level students, while the smaller circle/ellipse is intended for I-level cutters.

Dimensional shapes are given toward the end of this chapter. The shapes are arranged in order of cutting difficulty with B-level activities coming first, I-level next, followed by more complex A activities. Both flat and dimensional shapes are introduced in isolation. They are designed to follow a counterclockwise movement and are cut in a top-to-bottom direction.

Only one new symbol is introduced in this chapter. The new symbol refers to the area of a design that is to be pasted and folded to form a dimensional object. It is not a part of the finished design.

Also one new term is used in this chapter. The term is SUGGESTIONS. Under this caption on each activity page in Chapter 9, ideas for possible uses of basic shapes have been provided. These possible uses are intended to give teachers some options for incorporating simple shape patterns in their classroom to meet individual needs and differences.

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Level: B

Skills: #16

Try a Triangle

Directions:

1. Find the **S**.
2. Cut the way the → → 's go.
3. Use a SAWMILL Cut .
4. at the end. .

Suggestions:

1. Decorate the triangle as a party hat. Paste on a large sheet of paper and make a head and face to fit the hat.
2. Color the triangle so that it looks like a mountain. Display on a bulletin board.
3. Make a Trianglesaurous. Add features, folds, cuts, to make a creature.

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Shape a Square

Level: B

Skills: #17

Directions:

1. Find the **S**.
2. Cut the way the → → 's go.
3. Use a SAWMILL Cut .

Suggestions:

1. Pretend you are a movie star. Draw your picture on the TV screen.
2. Pretend you just had your picture taken with a Polaroid camera. Draw your face.
3. Make a color cube. Color the cube . (Also, could be a name cube or number cube).

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Render a Rectangle

Level: B

Skills: #17

Directions:

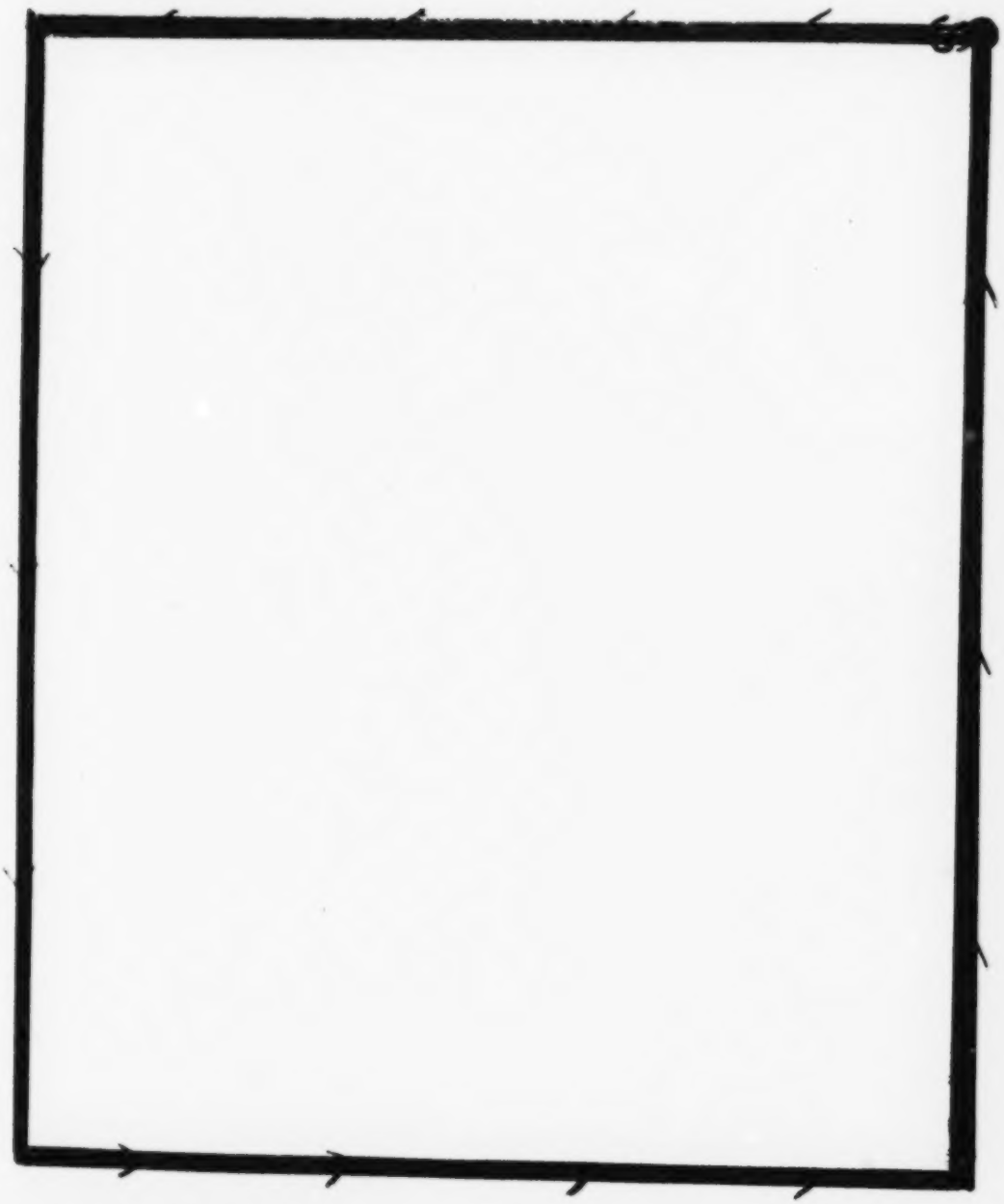
1. Find the S

2. Cut the way the → → 's go.

3. Use a SAWMILL Cut .

Suggestions:

1. Decorate the □ like your favorite book cover.
2. Pretend this is a magic mirror. Draw what you see.
3. Pretend this is a table top. Draw a plate and your favorite foods.
4. Pretend this is a window. Draw a picture of what is outside.



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Scissor a Circle

Level: B

Skills: #18

Suggestions:

1. Make a happy face and color it.
2. Create a Pac-Man type character. Try to make it different and unusual.
3. Pretend you are looking out a porthole window on a boat. Draw what you see.
4. Create your own planet in the solar system. Add designs, craters, lines and color.
5. Draw a jack-o'-lantern face on this circle pumpkin. Color.

Directions:

1. Find the S
2. Cut the way the · · s go.
3. Use a SAWMILL Cut .

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Directions:

1. Find the **S** .

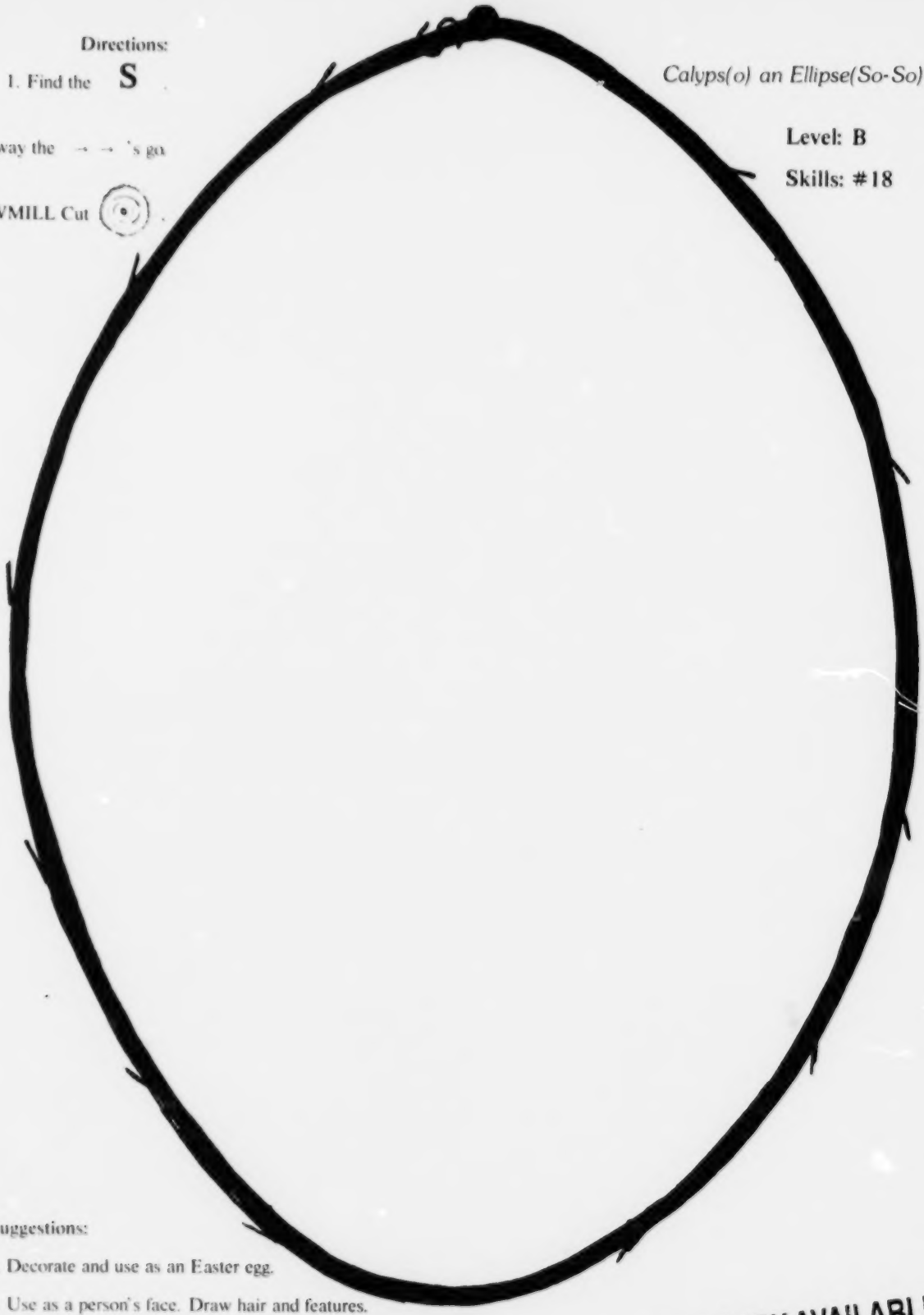
2. Cut the way the → → 's go.

3. Use a SAWMILL Cut .

Calyps(o) an Ellipse(So-So)

Level: B

Skills: #18



Suggestions:

1. Decorate and use as an Easter egg.
2. Use as a person's face. Draw hair and features.
3. Use as the base of an animal's body. Make a pig, turtle, bug.
4. Use as a child's face mask. Cut holes for eyes, nose and mouth.
5. Use as a flower petal. Connect several of the end points to make a flower.

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Whittle a Little Circle(s)

Level: I

Skills: #19

Directions:

1. Find the S_1.
2. Cut the way the → → 's go.
3. Use a SAWMILL Cut .
4. Cut S_2 S_3 S_4 S_5 and S_6.

Suggestions:

1. Make a centipede-type body. Cut out the circles in number order (S_1 S_2 . . . .) and paste on another paper. Overlap the circles. Add features, appendages, etc.
2. Create a Circle Creature. Use circles as body parts and paste. Add features and decorate.

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Oust an Oval

Level: 1

Skills: #19

Directions:

1. Find the S_1.

2. Cut the way the → → 's go.

3. Use a SAWMILL Cut .

4. Cut $\$_2$ $\$_3$ $\$_4$ $\$_5$ and $\$_6$.

5. Cut the same way.

Suggestions:

1. Place the ovals so that the **S.** radiates from the center. Paste the ovals together to form a flower. Add a stem and leaves. Also numbers, letters or words can be written on each petal.

2. Color and combine to look like a bunch of balloons, grapes, eggs, etc. Add special decorations such as string (yarn), leaves, glitter and other materials.

3. Use each oval as a person's face. Create a family photo by drawing a face for Mom, Dad, sister, brother.

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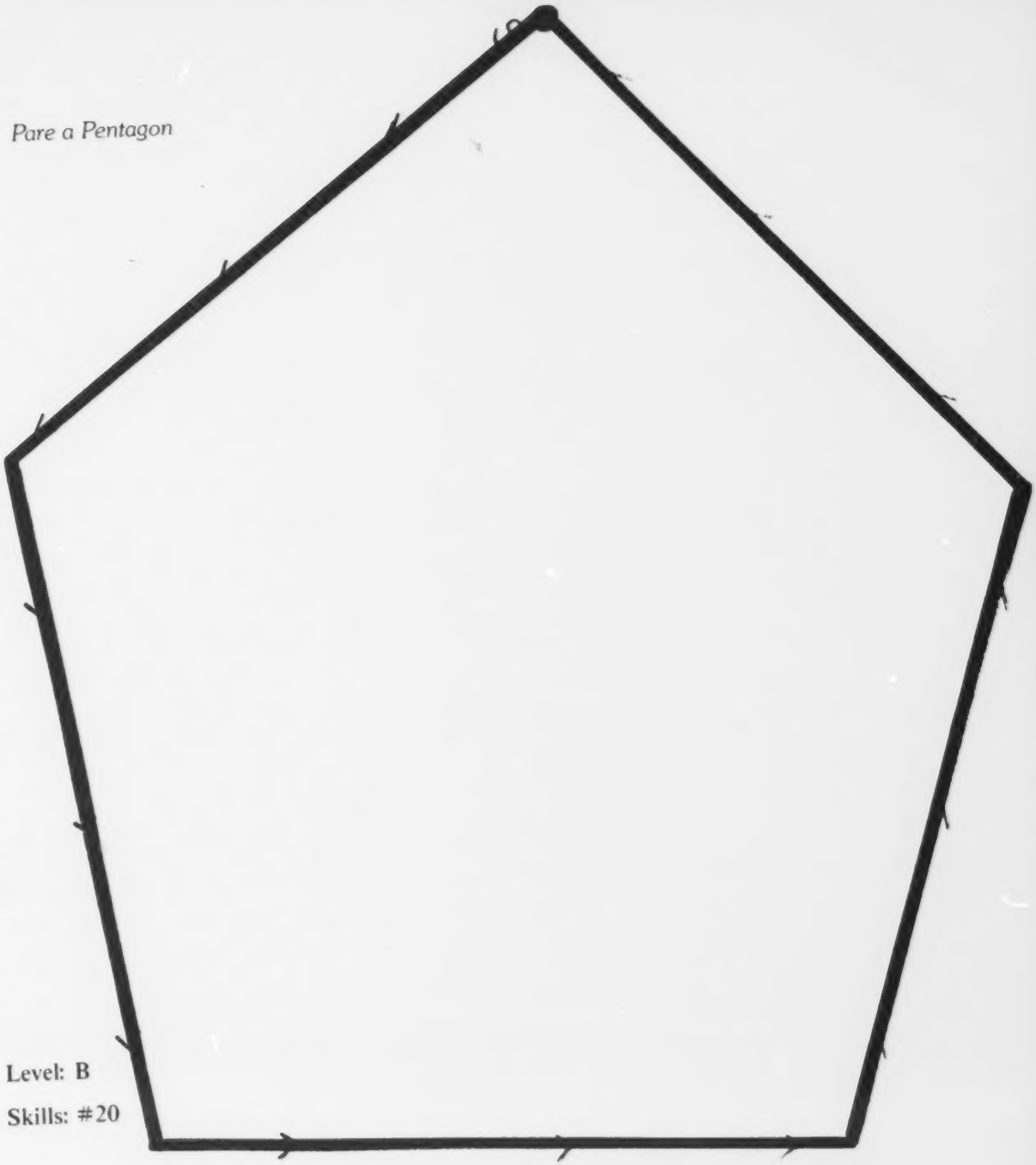
Pare a Pentagon



Level: B

Skills: #20

Directions:

1. Find the **S** .

2. Cut the way the → → 's go.

3. Use a SAWMILL Cut .

Suggestions:

1. Cut out the shape. Decorate it like a house. Draw in a roof, windows, door, bricks, shutters, and so on.

2. Duplicate 2 sheets per child. Make a butterfly by attaching the two base parts to form the middle section.

3. Decorate and color.

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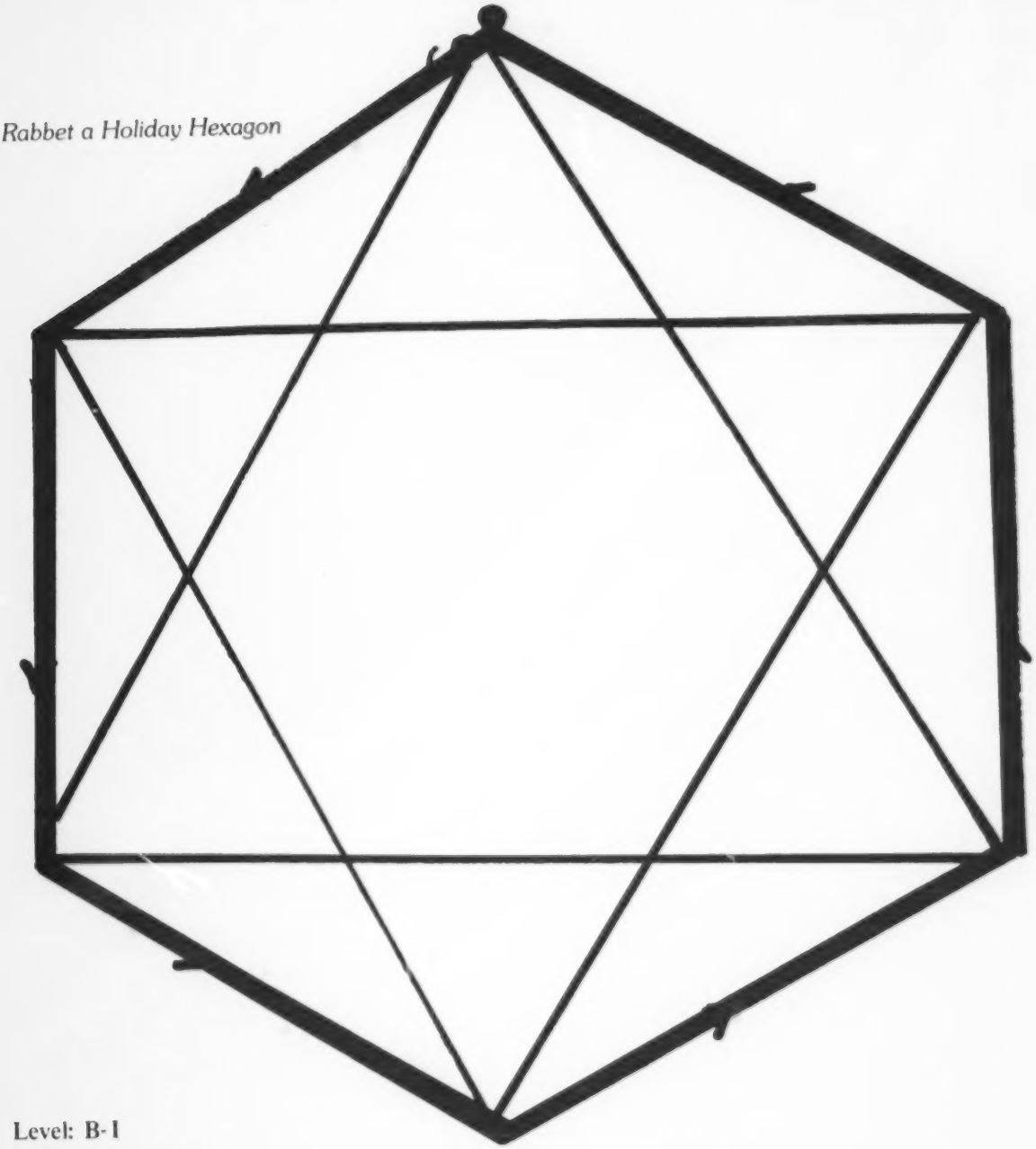
Rabbet a Holiday Hexagon



Level: B-1

Skills: #21

Directions:

1. Find the S .

2. Cut the way the → → 's go.

3. Use a SAWMILL Cut

Suggestions:

1. Decorate the hexagon like a piece of stained glass. Draw more panes and geometric figures. Color with brilliant crayons (florescent are good).

2. Use this decorated "pane" as a synagogue or church window, Christmas or Hanukkah decoration or holiday card.

3. Combine several for a class mural.

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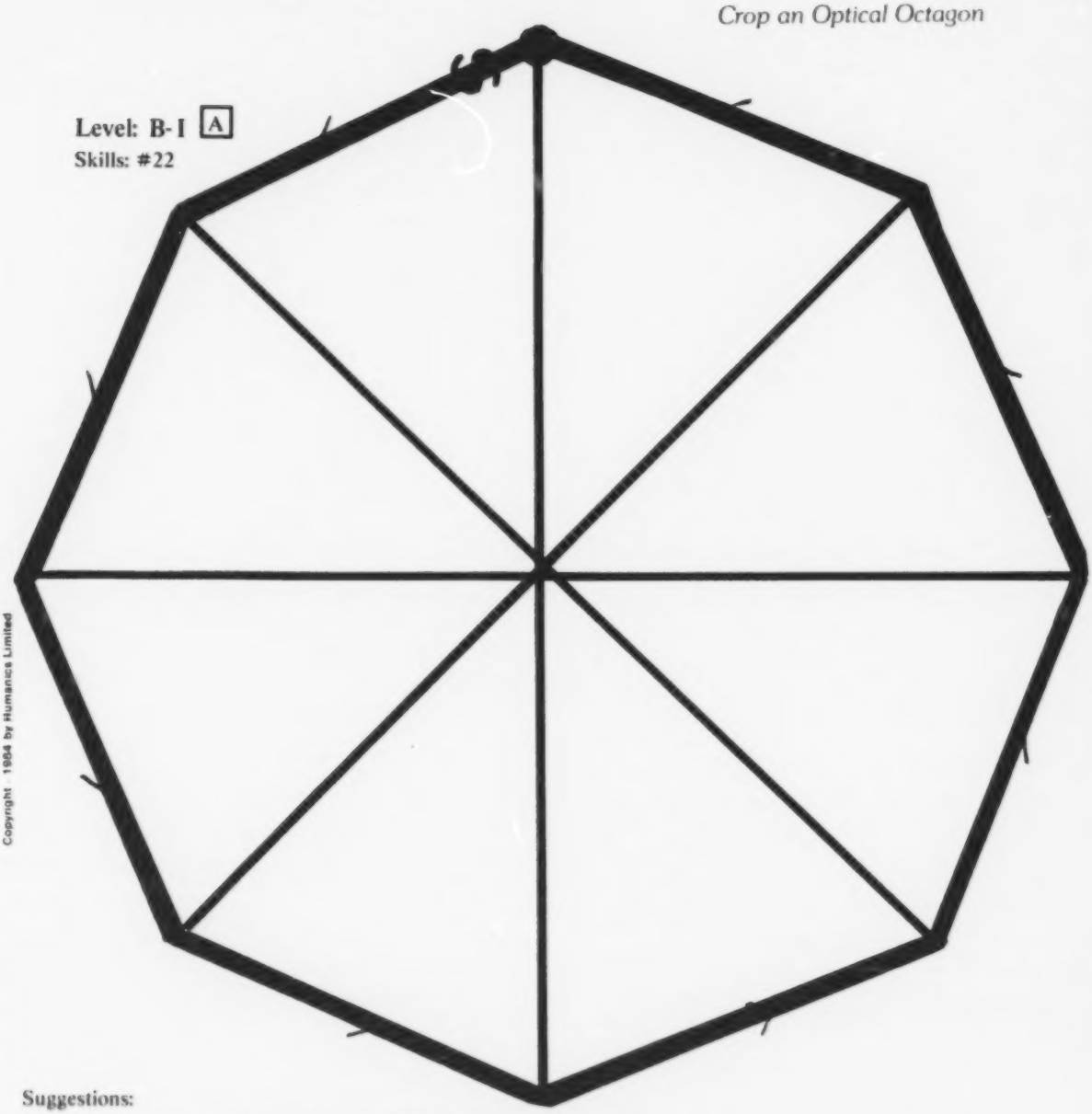
Level: B-I [A]
Skills: #22



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Suggestions:

1. Make a spinner. Color and decorate. (Letters, numbers, words, names, etc. could also be used.) Use rubber cement to glue the cut out shape onto a piece of posterboard. Cut carefully around the glued on shape. Poke a short pencil in the center. Spin using the top of the pencil as the twister. The pointed end goes down. (A graphite point is not needed but a sharpened end is necessary.)

2. Decorate as an umbrella. Fold all inside lines and use a thick pipe cleaner for the handle.

3. Make a spirograph. Continue making lines inside the formed lines. Make some horizontal and others vertical. See how many optical illusions you can make.

Directions:

1. Find the S.

2. Cut the way the → →'s go.

3. Use a SAWMILL Cut .

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Carve a Nice Keen Cone

Level: B

Skills: #23

Directions:

1. Find the **S** .

2. Cut the way the → → 's go.

3. Use a SAWMILL Cut .

4. Color and decorate according to suggested uses.

5. Paste together ends to make a cone shape.

Suggestions:

1. Decorate and leave the shape flat if a Pac-Man type character is desired.

2. Make a puppet or doll's party hat. Decorate with crayons or markers. Fix into a cone shape and paste the edges.

3. Make an ice cream cone. Decorate with checks or stripes. Fold it in half and paste the edges together with paste. Fill the cone with pretend ice cream — cotton balls or crushed paper.

4. Fold in half to increase the length and strength. Roll and paste edges to make a funny clown nose.

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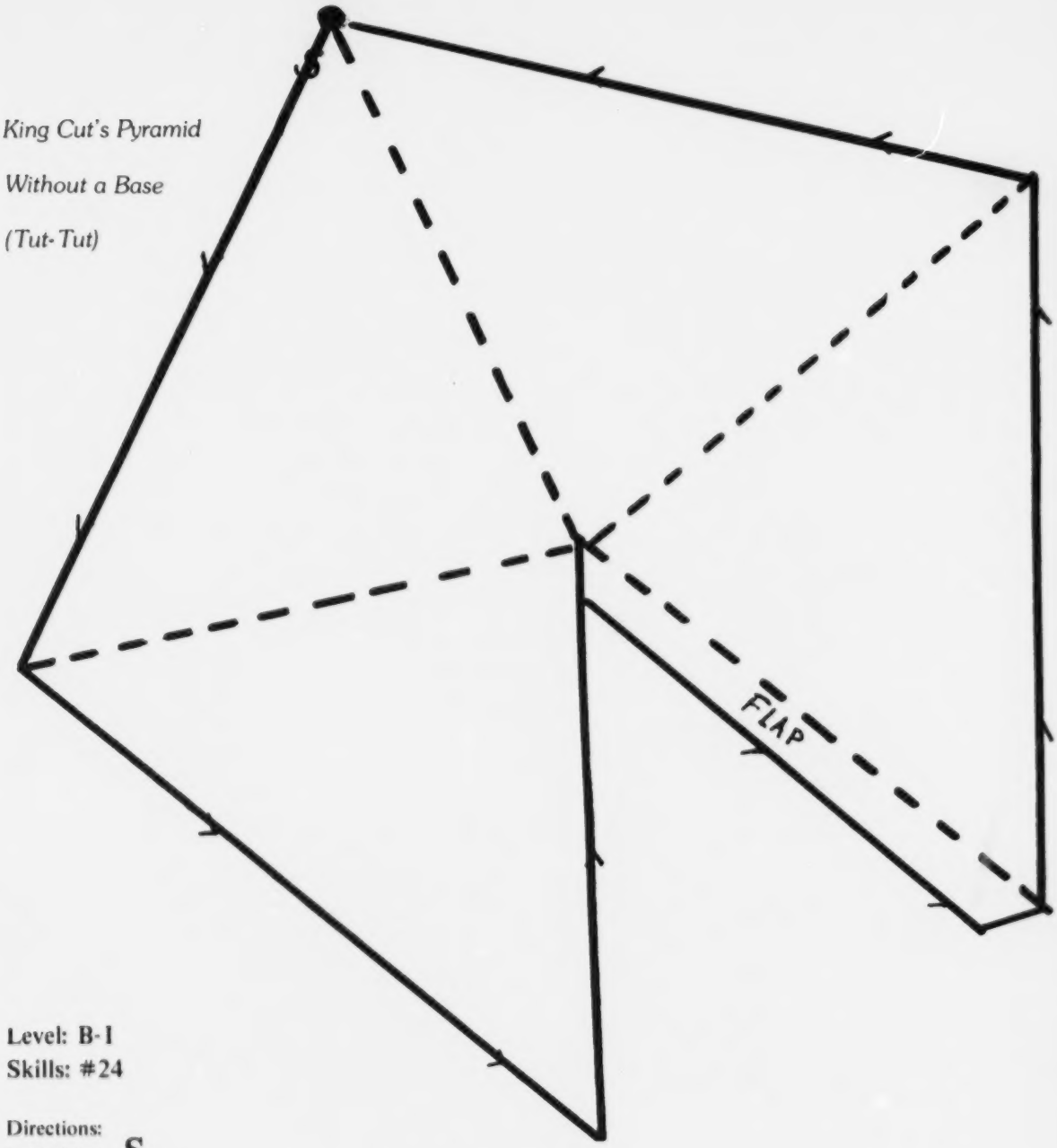
King Cut's Pyramid

Without a Base

(Tut-Tut)



Level: B-1
Skills: #24

Directions:

1. Find the **S** .

2. Cut the way the → → 's go.

3. Use a SAWMILL Cut .

4. Fold on the — — lines.

5. Paste the FLAP to the first — — line if a more pointed pyramid is desired (3 sides). A flatter pyramid can be made by pasting the FLAP to the nearest edge. (4 sides)

Suggestions:

1. Make Christmas or Hanukkah holiday stars. Color and decorate. Paste the FLAP to the closest edge so that the form has 4 sides. Hang the star from one of its points with string or yarn.

2. Make a 3-sided pyramid. Hold the shape by one of the pointed corners. Make an animal puppet. Add eyes, nose, mouth and ears with buttons, yarn or paper. Clip bottom corner with a clothes pin.

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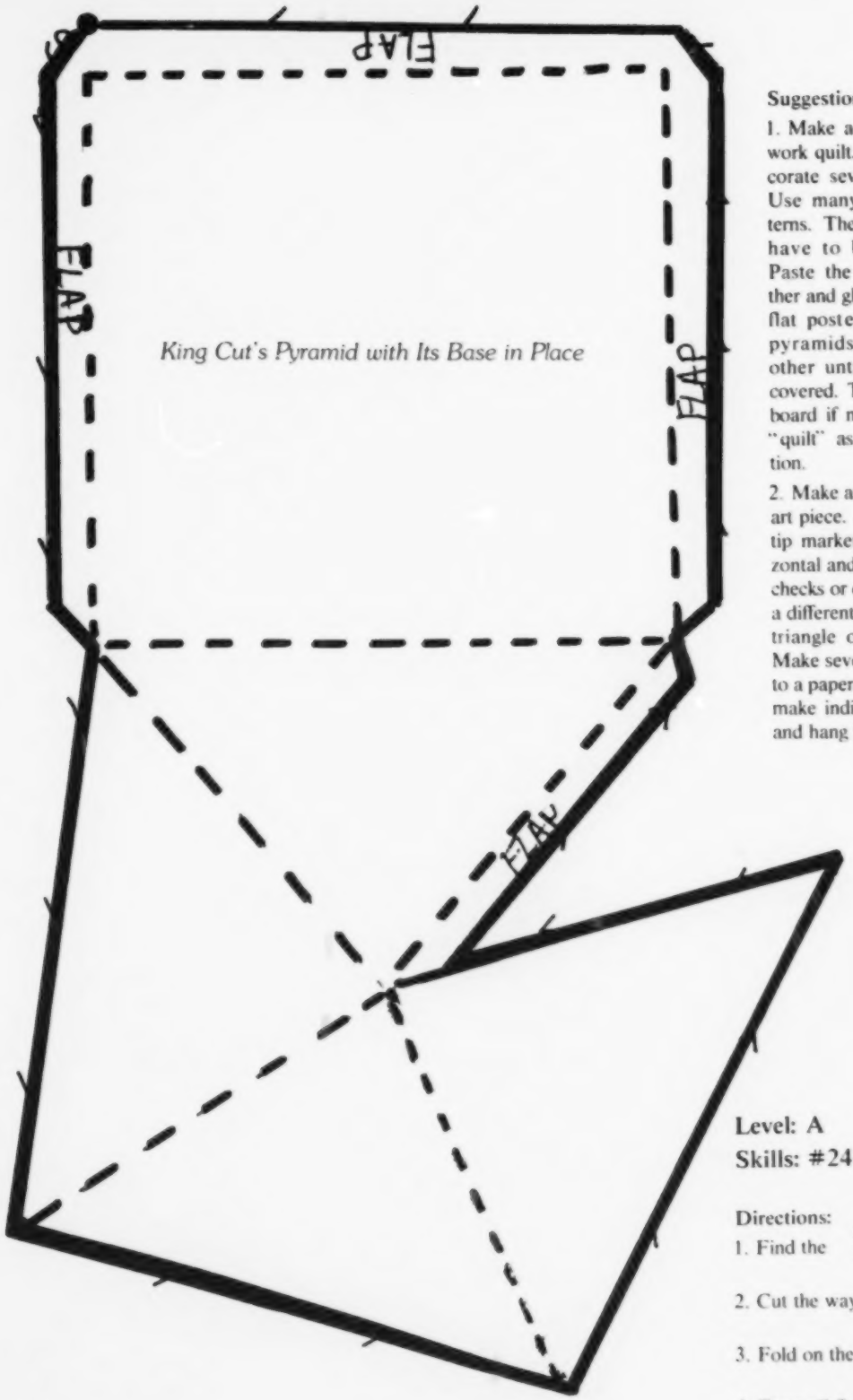

King Cut's Pyramid with Its Base in Place

Suggestions:

1. Make a country patch work quilt. Color and decorate several pyramids. Use many different patterns. The base does not have to be decorated. Paste the pyramid together and glue the base to a flat poster board. Place pyramids next to each other until the board is covered. Trim away extra board if necessary. Hang "quilt" as a wall decoration.

2. Make an optical illusion art piece. Use a black felt tip marker to make horizontal and vertical lines or checks or diamonds. Make a different pattern on each triangle of the pyramid. Make several and glue flat to a paper and display, or, make individual pyramids and hang from string.

Level: A
Skills: #24

Directions:
1. Find the **S** .

2. Cut the way the → → 's go.

3. Fold on the — — lines.

4. Paste all flaps together.

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Sculpt a Cube d'Ice

Level: I-A

Skills: #25

Directions:

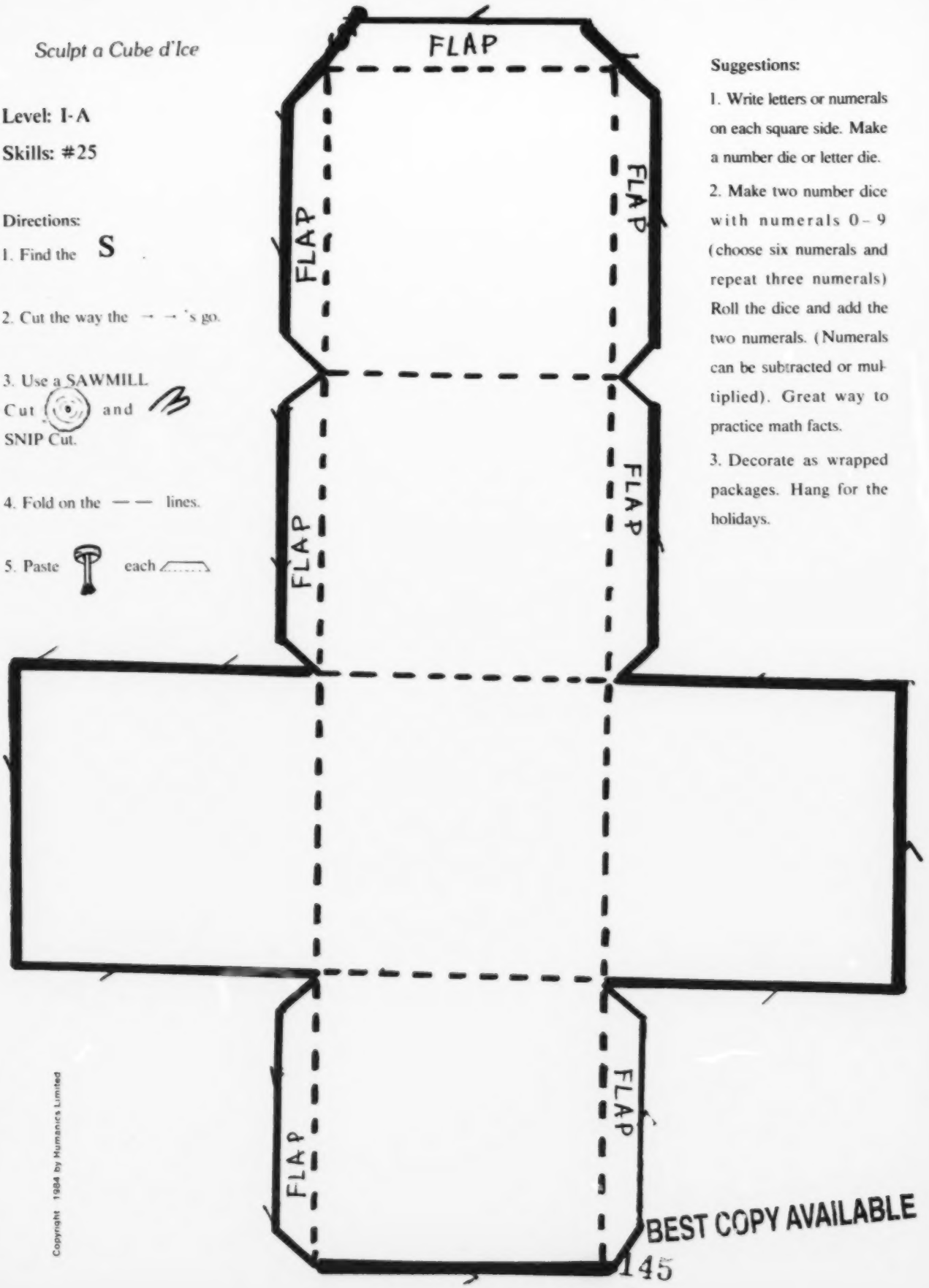
1. Find the S .

2. Cut the way the → → 's go.

3. Use a SAWMILL Cut and SNIP Cut.

4. Fold on the — — lines.

5. Paste each



Suggestions:

1. Write letters or numerals on each square side. Make a number die or letter die.

2. Make two number dice with numerals 0 – 9 (choose six numerals and repeat three numerals) Roll the dice and add the two numerals. (Numerals can be subtracted or multiplied). Great way to practice math facts.

3. Decorate as wrapped packages. Hang for the holidays.

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Hew a
Hanukkah Happening

Level: I-A

Skills: #25

Directions:

1. Find the 'S .

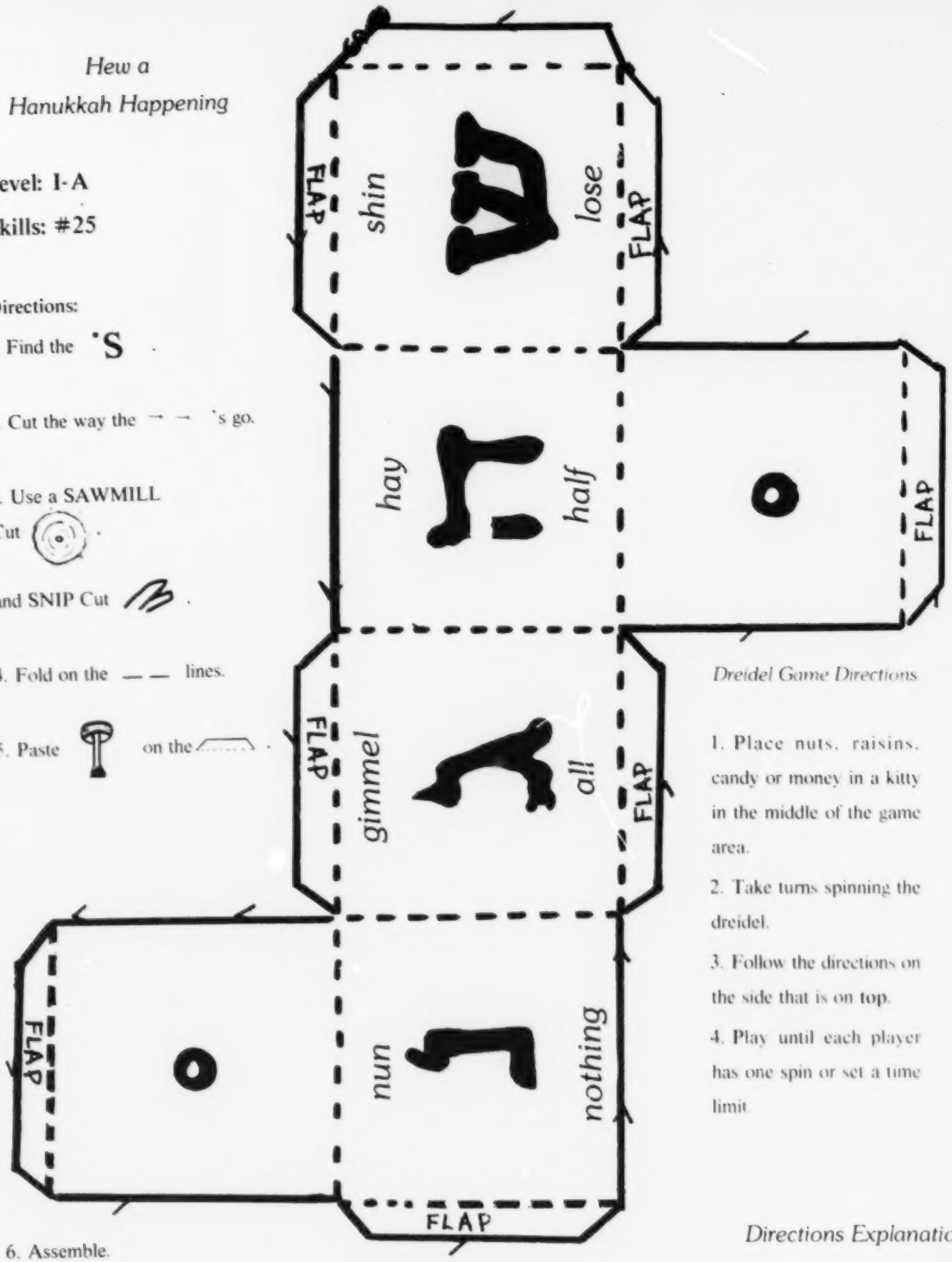
2. Cut the way the → → 's go.

3. Use a SAWMILL
Cut .

and SNIP Cut .

4. Fold on the — — lines.

5. Paste on the .



6. Assemble.

7. Hold in place several minutes until the paste holds.

8. Poke a medium length (3 - 4 inches) pencil through the O's.

Dreidel Game Directions

1. Place nuts, raisins, candy or money in a kitty in the middle of the game area.

2. Take turns spinning the dreidel.

3. Follow the directions on the side that is on top.

4. Play until each player has one spin or set a time limit.

Directions Explanation

nun – win nothing, lose nothing
gimmel – take all
hay – win half (from kitty)
shin – lose

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10
Shapes Within Shapes

In Chapter 9, a shape is defined as "a line that comes together in a particular form." Rarely is a shape seen in total isolation. Rather, most designs are made up of many shapes. The activities in this chapter are composed of forms that are found *within* a particular design. Although cutting is done around the outside area of most exercises in this chapter, the main emphasis is given to cutting inside shapes.

The B activities incorporate simple designs that require cutting into the shape but do not include "punching" into a shape with scissor points. The emphasis is on helping young children to recognize forms inside a larger form and identifying positive and negative outline areas. The I and A activities are more difficult to cut and require new cutting techniques. Also, the negative (cut-out) space is blackened so that the child can see the area that is to be cut out.

The outside form of each design follows a top-to-bottom, left-to-right, counter-clockwise directional pattern. Also, some of the inside shapes incorporate this pattern.

While there are no new symbols that are included in this chapter, two important scissor cuts are introduced. These are:

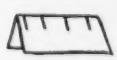
POKE CUT (two-blade):

This term refers to the use of poking two scissor-blades into a form that is inside another design shape. Rather than cut into a design, poke cuts are used to get into and cut out a shape that will leave a "hole" or negative space. A two-bladed poke is recommended for most I activities. (See p. 32 for additional information).

POKE CUT (one-blade):

This term also refers to the use of "punching" into a form so that negative space can be achieved. This variation is recommended for A activities since the area to cut into is smaller and the design is more complex than I exercises. (See p. 32 for additional information)

CLIP CUT:



This type of cut is used as an alternative method to the POKE CUT. Although a fold is required in the design, this is a good method to use with beginning students. By folding the paper, a small slit can be cut so that the child can push a scissor blade into the cupped slit in the paper. This allows the child to cut into or inside a design form without "punching in" with scissor points. This type of cut is particularly good to use with safety scissors. (See p. 32 for additional information)

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Incite an Indian Incision

Level: B

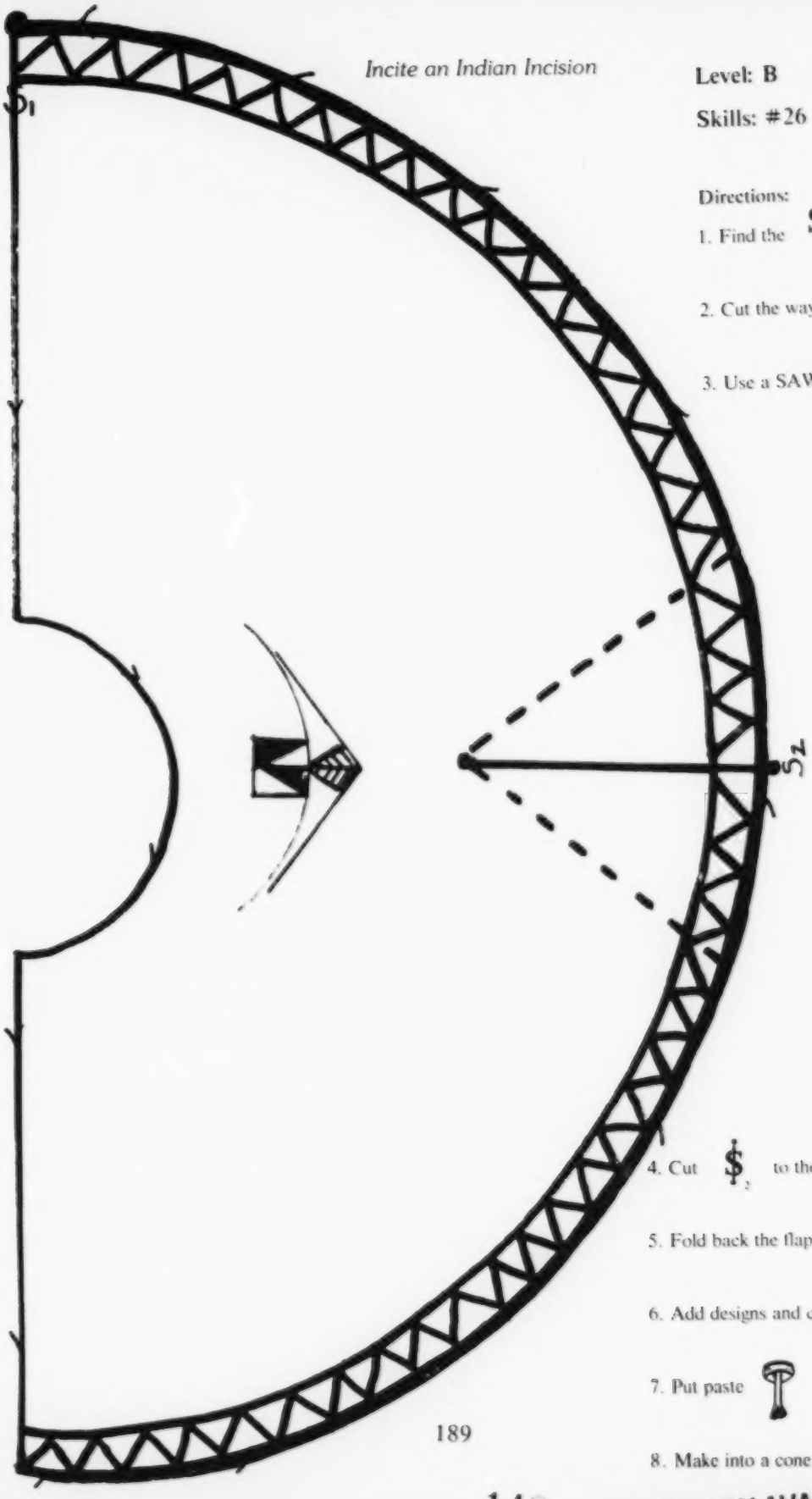
Skills: #26

Directions:

1. Find the S' .

2. Cut the way the → → 's go.

3. Use a SAWMILL Cut .



4. Cut $_2$ to the end.

5. Fold back the flaps on the — — line.

6. Add designs and color .

7. Put paste on the S' line.

8. Make into a cone shape △.

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Leaf It To Either
(shape or outline)

Level: B
Skills: #26

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Directions:

1. Find the 'S

2. Cut the way the → → 's go.

CUT LINE

3. Use a SAWMILL Cut and CHOP Cut

4. Color the inside shape like a leaf or Christmas tree

5. Save the outline form. Paste fall-colored tissue paper (or green for Christmas) inside the form. Tape on a window.

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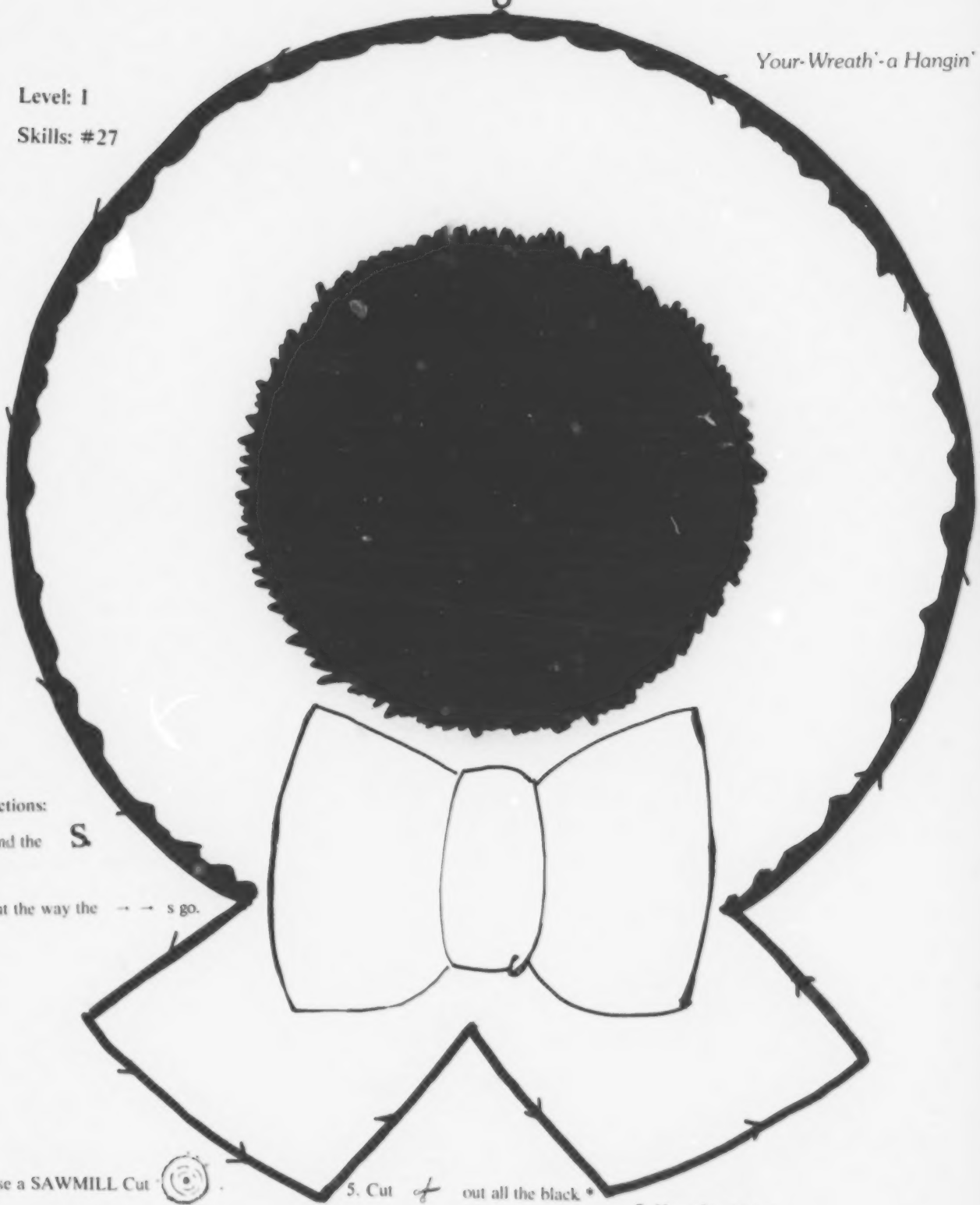
Your-Wreath'-a Hangin'

Level: 1

Skills: #27



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Directions:

1. Find the S.
2. Cut the way the → → s go.
3. Use a SAWMILL Cut .
4. Use a POKE Cut (two blades) to get inside the black shape.
5. Cut out all the black *
6. Color and decorate.
7. Hang for display.

* Holly berries may be cut from black scraps.

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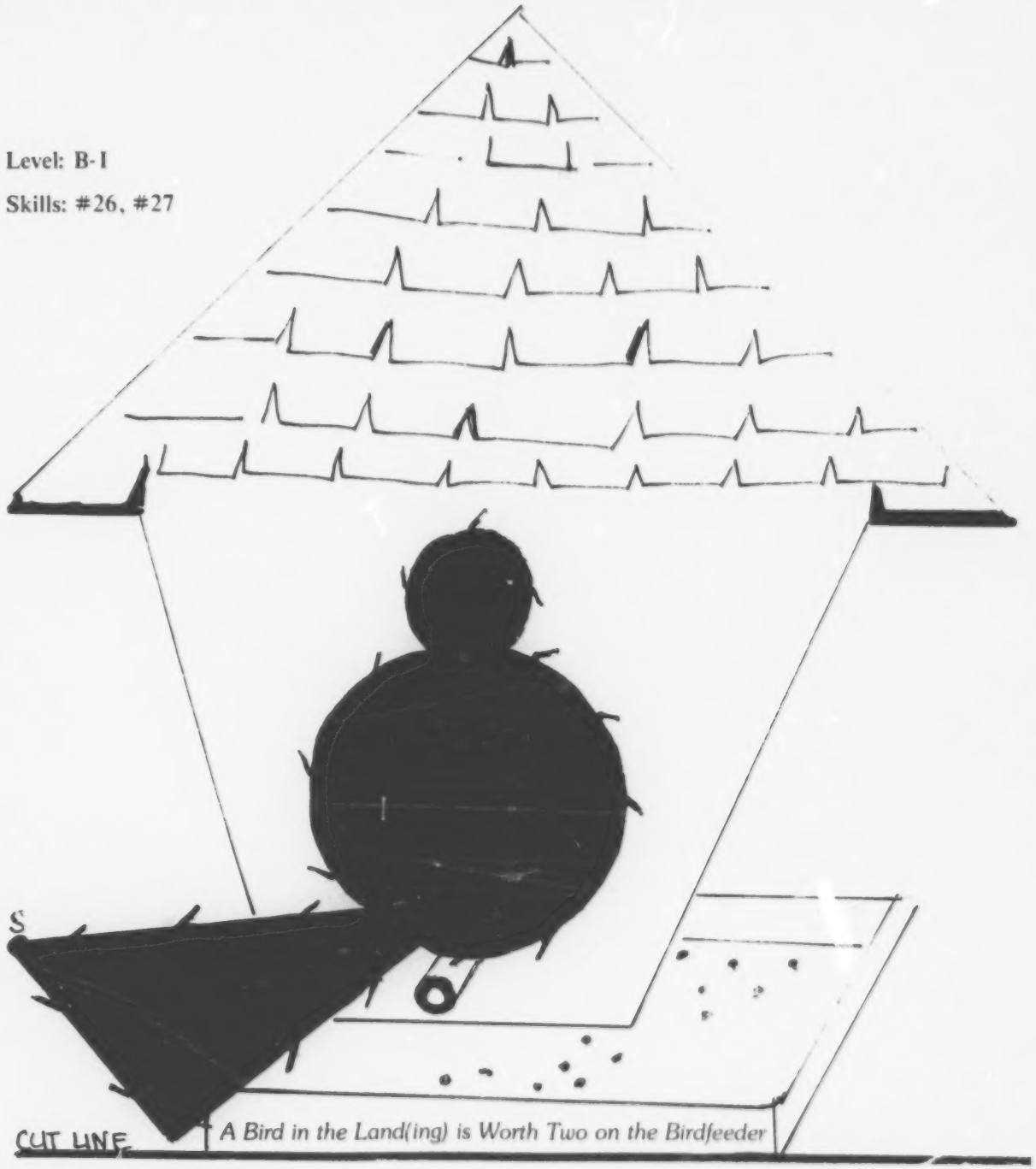
Level: B-1

Skills: #26, #27



Directions:

1. Find the S .
2. Cut the way the → → 's go.
3. Use a SAWMILL Cut .
4. The whole black shape will be cut out.
5. Turn the back shape over to the white side. Decorate it to look like a bird. Paste on the feeder.
6. Paste a plain white paper behind this paper to cover the "bird hole."
7. Color and decorate another bird in this space.
8. Cut on the —— .
9. Hang your birdhouse.

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Level: I-A

Skills: #27, #28

Directions:

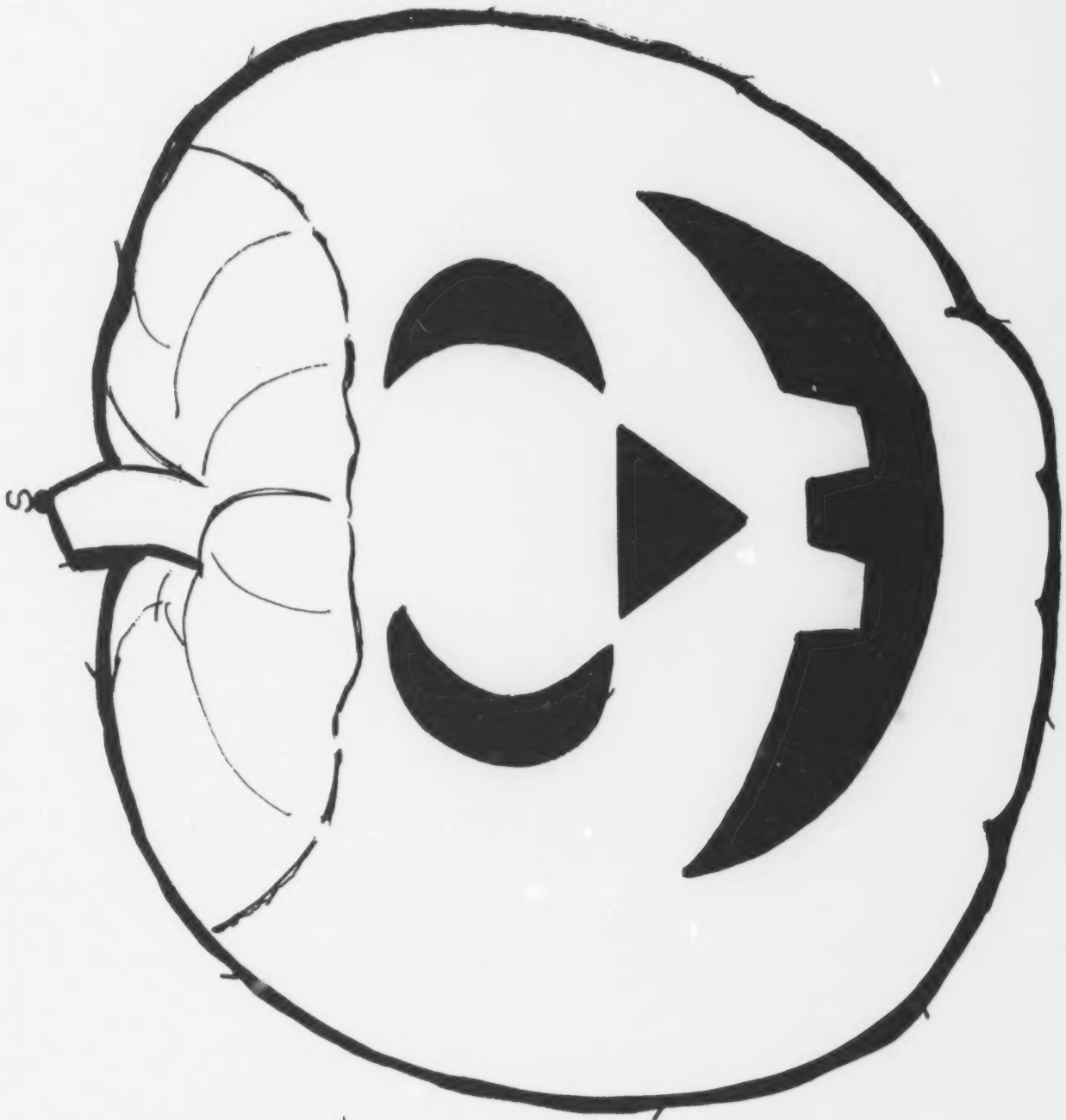
1. Find the S.

2. Cut the way the → → 's go.

Perforate This Pumpkin Great

3. Use a SNIP Cut and a SAWMILL Cut .

4. Cut the *inside* of the black shapes.



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5. Use a POKE Cut (one blade) or CLIP Cut to get inside.

6. Carefully cut out the black shapes.

7. Color .

VALENTINE

Even if you 'Poulet' out of me —
I'm still chicken-hearted over you!

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CUT LINE

Open-Heart Scissory

Level: I

Skills: #28

Directions:

1. Find the black ♥ shape.
2. Use a POKE Cut (one blade) to cut into the ♥.
3. Carefully cut ✂ so that all the black is cut away.
4. A heart-shaped hole will be left.
5. Color and decorate.
6. Create your own border design.
7. Send to a friend.

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11
Design Forms for Fun and Fact

Designs are the combination of all elements of form. In this chapter, everything seems to come together in a harmonious union. The components of form and the types of scissor cuts are merged with educational concepts. As a result, the objective of this chapter is to use various types of scissor cuts as motivational mediums to facilitate learning.

The activities in this chapter are graduated in cutting ability as well as in cognitive competence. The B activities contain cutting and concept elements that are appropriate for children ages three, four, or five years old. The I exercises are designed for children who are five, six or seven years old. The A-level designs are intended for more advanced cutting and cognitive concepts. Children who are six, seven or eight will find this level most appropriate. All levels of activities are developmentally based with allowances made for individual needs and differences. The designs follow a counterclockwise, left-to-right, top-to-bottom directional pattern.

No new symbols are used in the directions for the activities in this chapter. However, a new component is added to each exercise. The term CONCEPT is used to identify the cognitive skill that is incorporated in the design activity. By noting the cognitive competence, teachers as well as parents are made aware of the concept that a child must know to successfully complete the exercise. Allowances can be made to adjust the activity for individual differences. By altering directions, activities can be geared to a higher or lower cognitive level. For example, a very bright young four year old may be able to independently complete an exercise such as "OWLS WELL THAT TRIMS WELL." In that case, the child could be allowed to do the EXTENSION activity* that is given as an option. Or, this same activity can be used in a different way with six year olds who have not had previous pre-school opportunities. Instead of using this exercise independently, a teacher-directed activity that emphasizes oral listening may be more appropriate for the needs of the children.

Also, at this point, designs in subsequent chapters may be used. The designs in Chapters 6, 7 and 8 were not intended to be cut in entirety, since each chapter dealt with one element of design and each element was presented in isolation. However, now that all design elements have been introduced and all types of scissor cuts have been defined, these activity sheets now can be utilized.

A chart on page 202 is provided to indicate which activity is appropriate for the level of cutting proficiency. Also these designs may be used to supplement activities within the early childhood curriculum. Most of them would make wonderful motivators for story starters, poetry, haiku or cinquains, or other creative writing exercises. Also, these designs may be used for timed scissor-cutting races. (See p. 235, Scissor Racing.)

* Extension is a term that refers to additional concept ideas. The ideas are optional and are left to teacher/parent discretion.

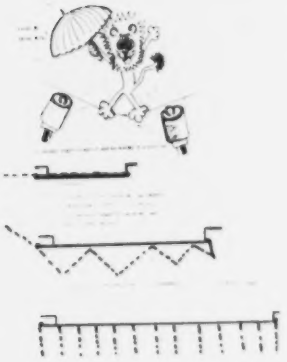
Additional Designs to Cut

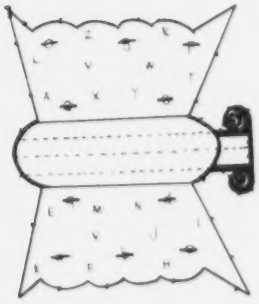
The designs that are listed below are taken from Chapters 6, 7 and 8. In these chapters, only *segments* were to be cut, since the beginning elements of design were introduced in isolation. Activity sheets that can now be cut in their *entirety* are given this symbol ☐. A level letter is placed inside the symbol. The level letter may be alone, i.e., [I] or two letters may be given, i.e., [I] [A] Two level letters indicate that either or both levels of cutting proficiency are appropriate.

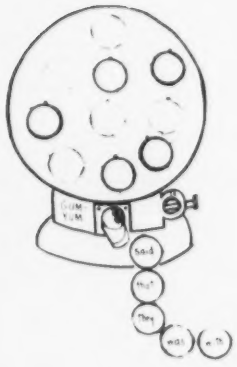
The suggested activities for each level are listed below:

[B] [I]	[I]	[I] [A]	[A]
— A Tisket, a Tasket, Please Cut the Bottom of This Basket. (p. 137)		— Fashion a Fantail Fish. (p. 115)	— Snippy Scarecrow. (p. 103)
— Curvy Cutapillar. (p. 141)	— Fringing Fido. (p. 107)	— Can You Trim This Ter-ra-pin? (p. 135)	— Fringe a Frivolous Friend. (p. 105)
	— A Cute, Curvy Critter to Carefully Cut. (p. 153)	— For He's a Curly-Tailed Squirrel-O. (p. 139)	— Fringe a Fierce and Ferocious Feline (p. 109)
			— Fringe a Funny Man. (p. 111)
			— Witch Cat Is That? (p. 117)
			— Turkey Trimmin's. (p. 119)
			— Ziggy the Buggy.(p. 125)
			— Zigzag a Zany Dino. (p. 127)
			— This Clown Knows His Nose. (p. 149)
			— Zag in the Box. (p. 131)

Answer Sheet for Chapter Activities







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Concept: Shape/ color recognition

Owls Well that Trims Well

Level: B

Skills: #29

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Directions:

1. Find the $

2. Cut the way the → → 's go.

3. Use a SAWMILL Cut .

Extension:

1. Color the big O orange.

2. Color the □ black.

3. Color the ◇ red.

Color the rest of the owl any color you wish.

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You're in the Line Light

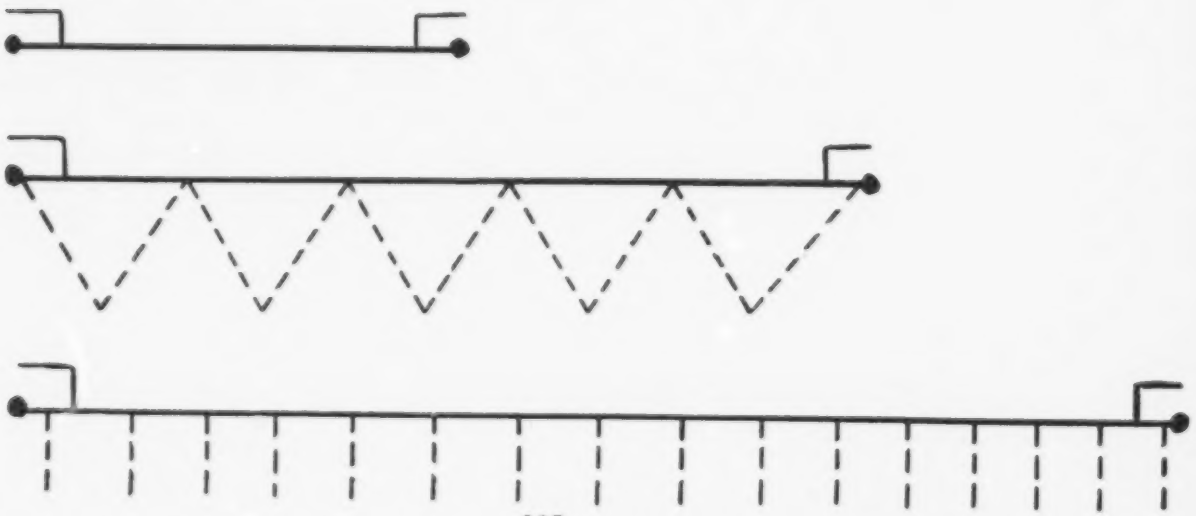
Level: B

Skills: #29

HELP LEO LION WALK THE LINE!

Directions:

1. Find the *longest* line. Start at the • and FRINGE the line using a CHOP Cut. Go to the end•.
2. Find the *medium* length line. Start at the • and ✂ until you come to the end•.
3. Find the *shortest* line. Start at the •. Use a SAWMILL Cut to cut it perfectly straight. End at the•.



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Bark Shadows

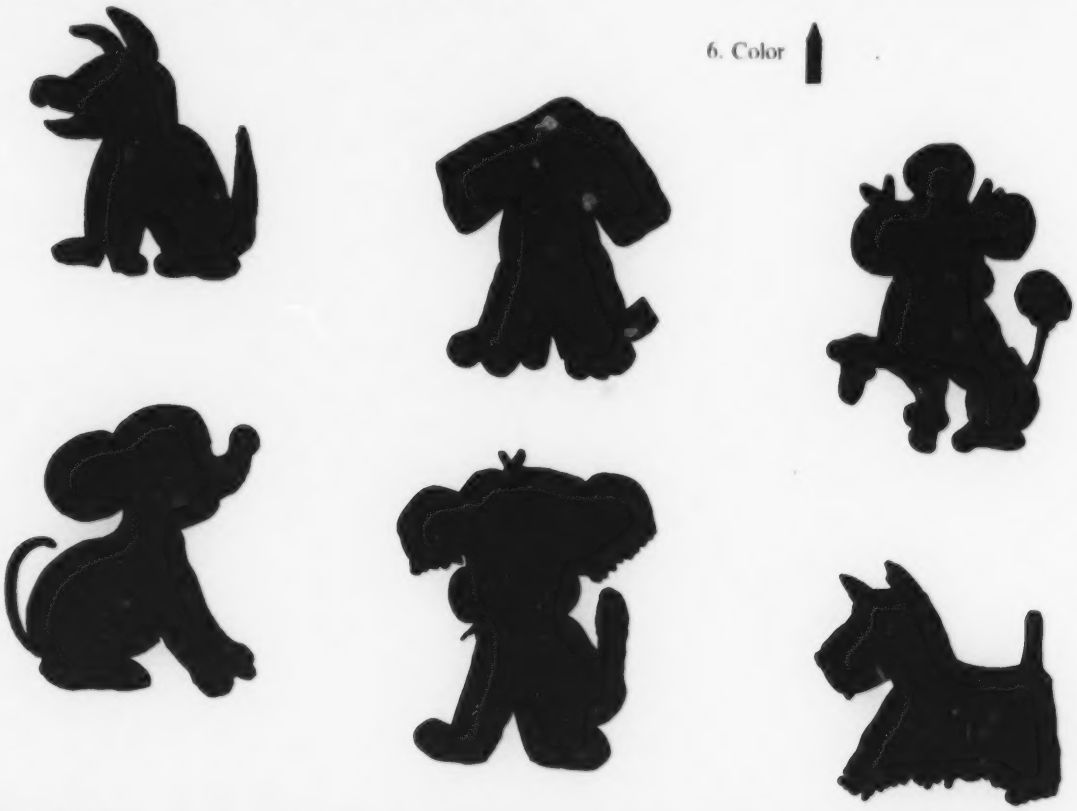
Level: B

Skills: #29

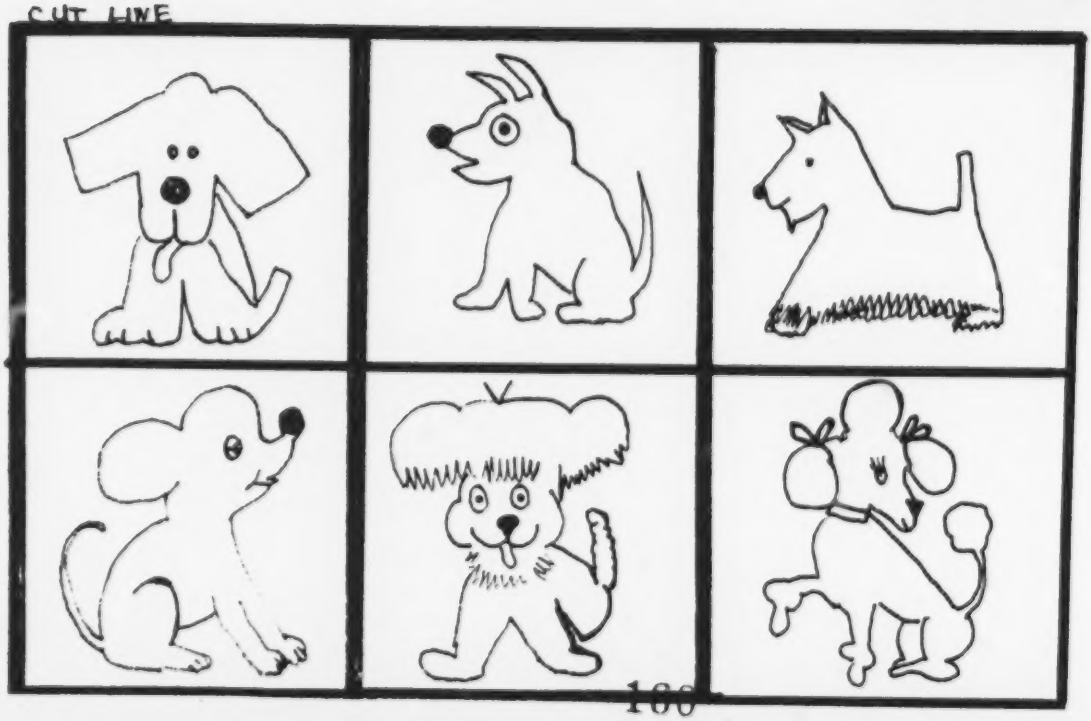
Directions:

1. Cut ✂ across the ——— .
2. Cut out the six dog squares.
3. Try to find each dark, doggie shadow.
4. Match each dog to its shadow.
5. Paste the dog on *top* of its shadow.
6. Color ▮ .

Concept: Visual perception of matching like shapes



CUT LINE



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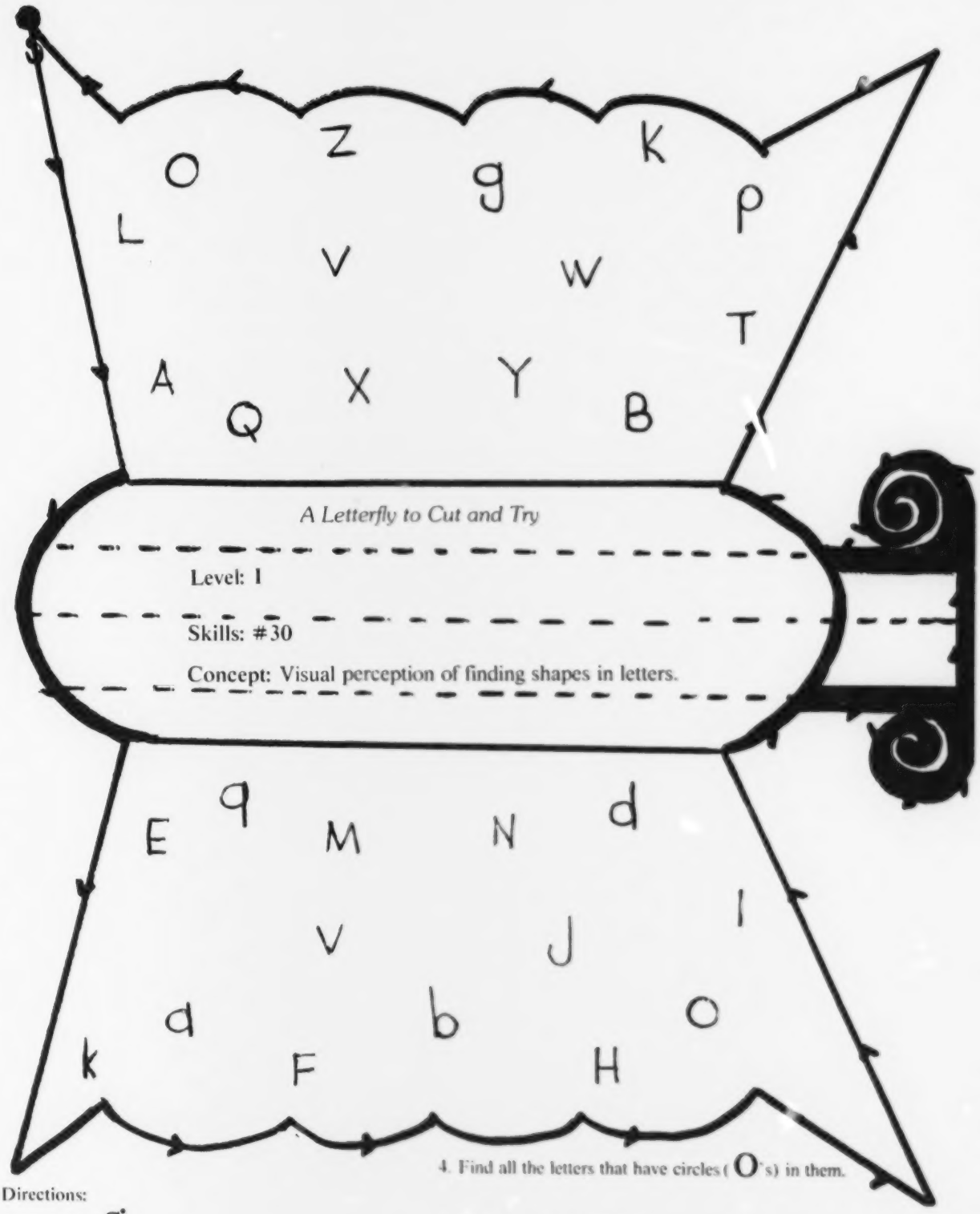

A Letterfly to Cut and Try

Level: 1

Skills: #30

Concept: Visual perception of finding shapes in letters.

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Directions:

1. Find the S .
2. Cut the way the → → 's go.
3. Use a SAWMILL Cut and SNIP .
4. Find all the letters that have circles (O 's) in them.
5. Use a CLIP Cut to cut through each one.
6. Color and decorate.
7. Fold on the — — lines.

Hop to Hop

Level: I

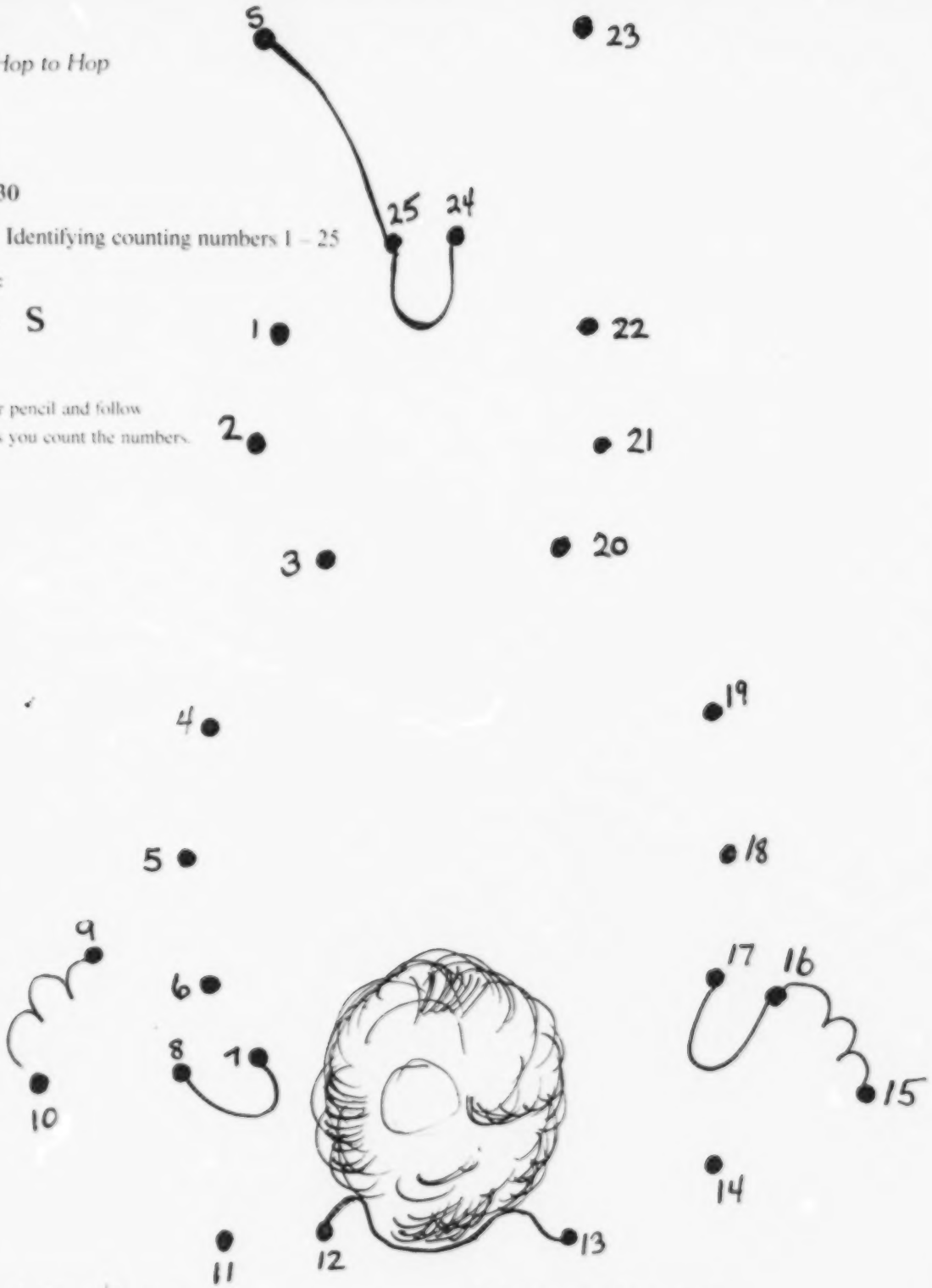
Skills: #30

Concept: Identifying counting numbers 1 – 25

Directions:

1. Find the S

2. Use your pencil and follow the •'s as you count the numbers.



4. Cut from • to •.

5. Say your numbers as you cut.

6. What shape did you cut?

7. Turn it *over* and give it features

8. Color and decorate.

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Directions:

1. Find the S .
2. Cut the way the → → 's go.
3. Work all problems with a pencil.
4. Cut ✂ *each* piece out (8).
5. Lay pieces in the outline.
6. Paste .
7. Teacher check.
8. Color .

Ribbet Reckoning

Help
George the Frog
pull himself together.

Work the math facts.

Have a hopping good time!

Level: A

Skills: #31

Concept: Addition/subtraction/math facts 0-10.

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Directions:

1. Find the • and cut the way the → → 's go.

2. Use a POKE Cut to get inside the gum machine.

3. Decide which word ball would come first in ABC order.

4. Place it on top of O .

5. Continue until all 5 word balls are placed on the numbered balls.

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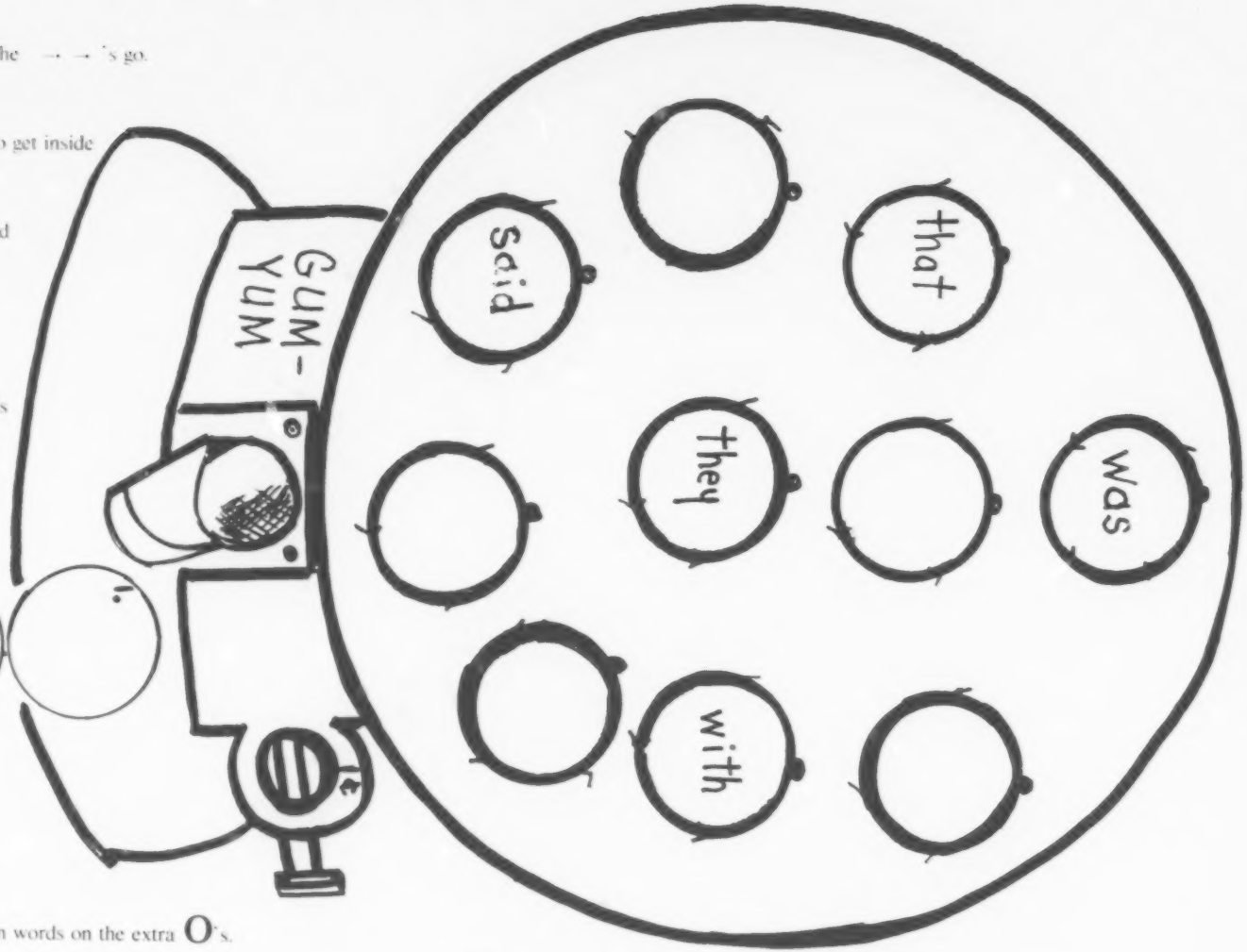
6. Paste .

7. Make up your own words on the extra O's.

8. Cut and put in ABC order.



Level: A

Skills: #31

Concept: Alphabetize words to the 3rd letter.

12
Scissor Mazes and Mastery Marvels

In this chapter, educational concepts are incorporated into each activity. While Chapter 11 also stresses learning and cutting, Chapter 12 differs in that the emphasis is *mainly* on the concept skill, rather than the cutting skill. Scissors are the motivating instrument for cognitive learning, an enticer for insight!

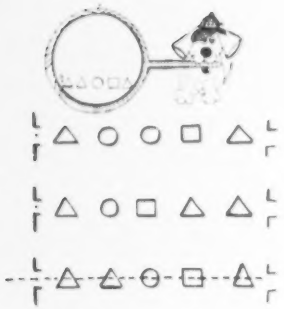
The activities in this chapter are arranged according to levels of cognitive ability. The B exercises are intended for children ages three, four or five years old. These activities contain basic shape and numeral concepts. The I exercises are designed for children who are five, six or seven years old. They contain alphabet and number concepts. The A-level designs are planned for children who are six, seven or eight years of age. Language Arts activities and math facts are emphasized on this level.

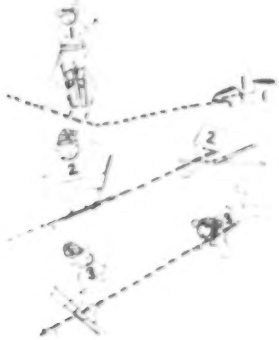
The mazes are also structured so that each level requires a higher problem-solving ability. They follow a left-to-right, top-to-bottom directional progression so that prereading skills are reinforced.

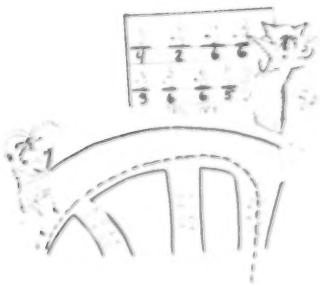
No new symbols are used in the directions for the activities in this chapter. However, a new component is added to many of the exercises. The use of CAPTIONS for the characters is intended to help motivate students, as well as to give abbreviated instructions. The words "Help me" are incorporated into a dilemma that is pictured in the maze activity. This plea is intended to encourage children to do their best to "save" the "hero" in the exercise. Directions are also included in the format for sequential order of instructions.

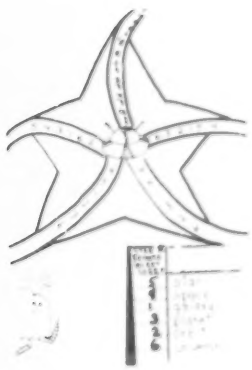
These activites are multi-purposed. They can be used for small or large group instruction, learning centers or fun sheets. The way in which activities are used depends upon the child's level of instructional independence and cognitive ability.

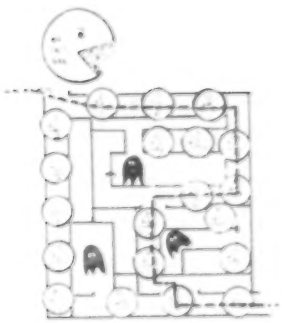
Answer Sheet for Chapter Activities











Directions:

1. Study the pattern in the glass.

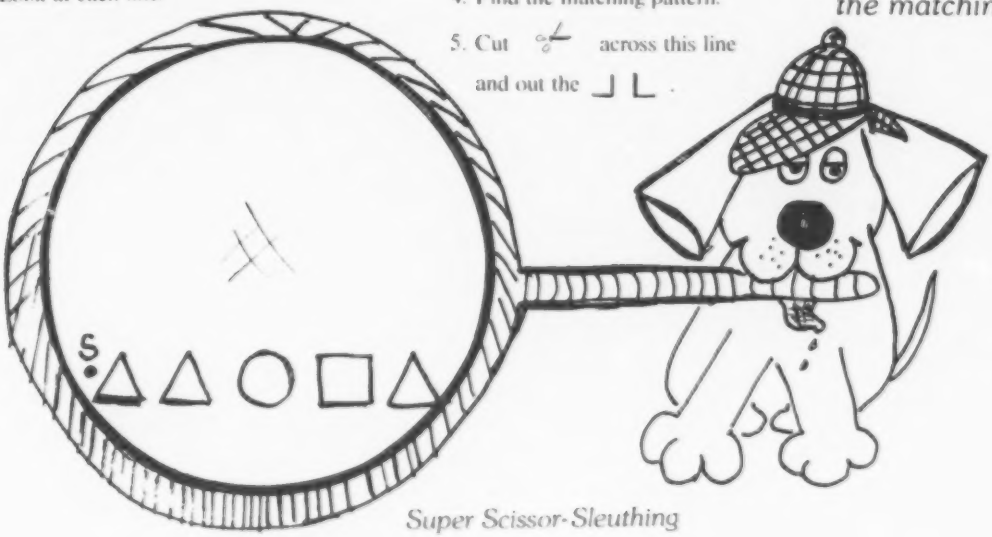
2. Look at each line.

3. Start at the ⌋ • ⌊ and look across.

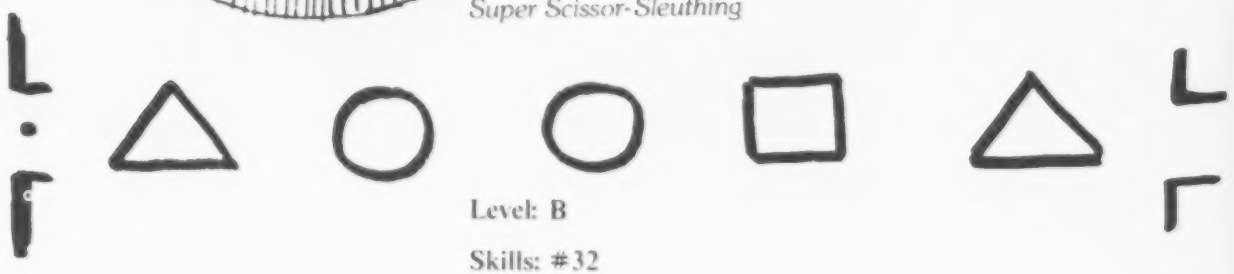
4. Find the matching pattern.

5. Cut ✂ across this line and out the ⌋ ⌊ .

I have the clue under glass. Can you find the matching pattern?



Super Scissor-Sleuthing



Level: B

Skills: #32

Concept: Pattern recognition

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Bearly Skiing

Directions:

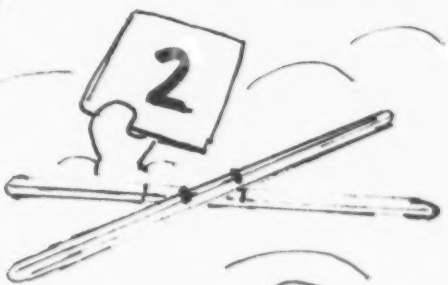
1. Find the S_1.
2. Take your pencil and draw a line to the number that matches the first ski bear. *
3. Find the S_2 and draw over to match.
4. Find the S_3 and draw over to match.
5. Cut each S each line that you drew over (Start at and cut to the number).
6. Teacher Check.
7. Color .
8. Paste on blue construction paper for display.

* The pencil steps may be eliminated.

•S1

•S2

•S3



Level: B

Skills: #32

Concept: Numeral matching.

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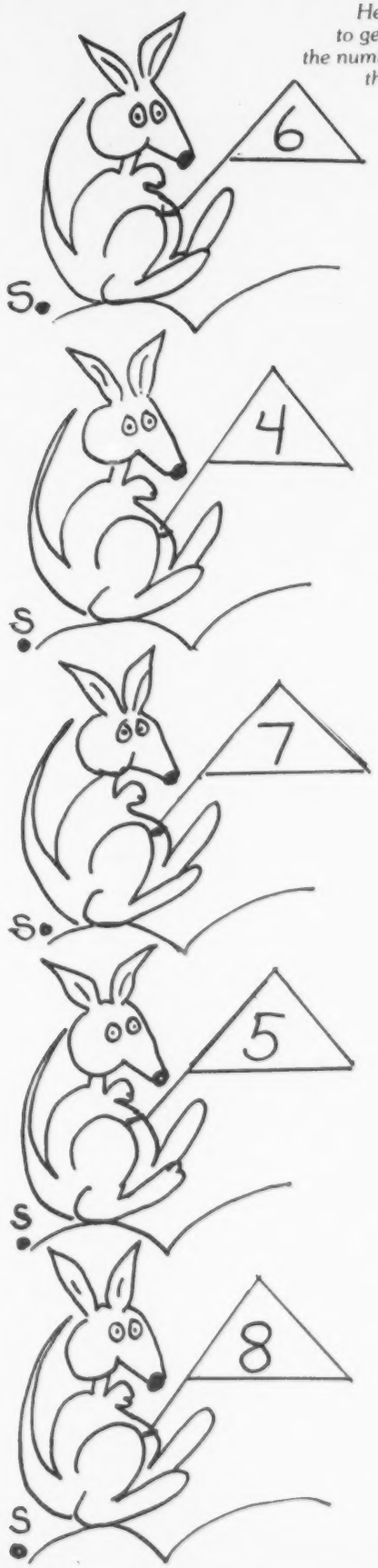
Help me bong over to get the P that has the number AFTER the number that is on my flag

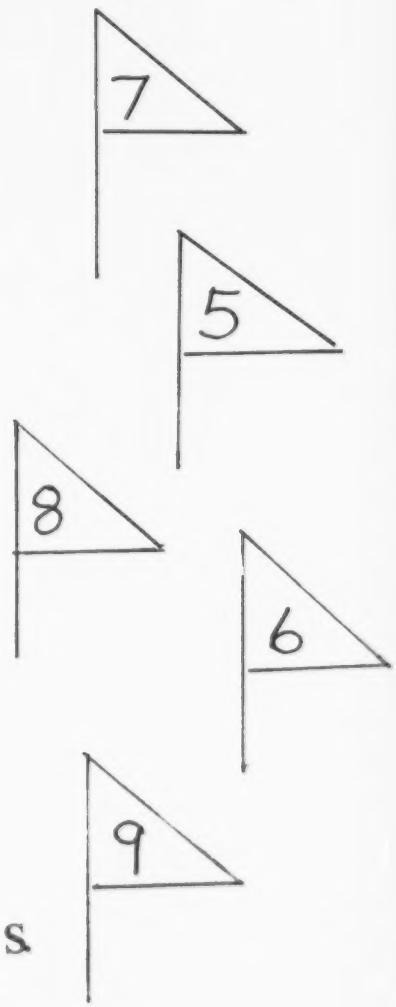


Kango-Kong with a Bong

Level: I

Skills: #33

Concept: Before and after, number recognition.



Directions:

1. Find the first S.
2. Look at the numeral on the flag.
3. Take your scissors and cut ✂ to the flag that has the numeral that is AFTER.
4. Continue down the page.

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A-maze-ing Spider-Span

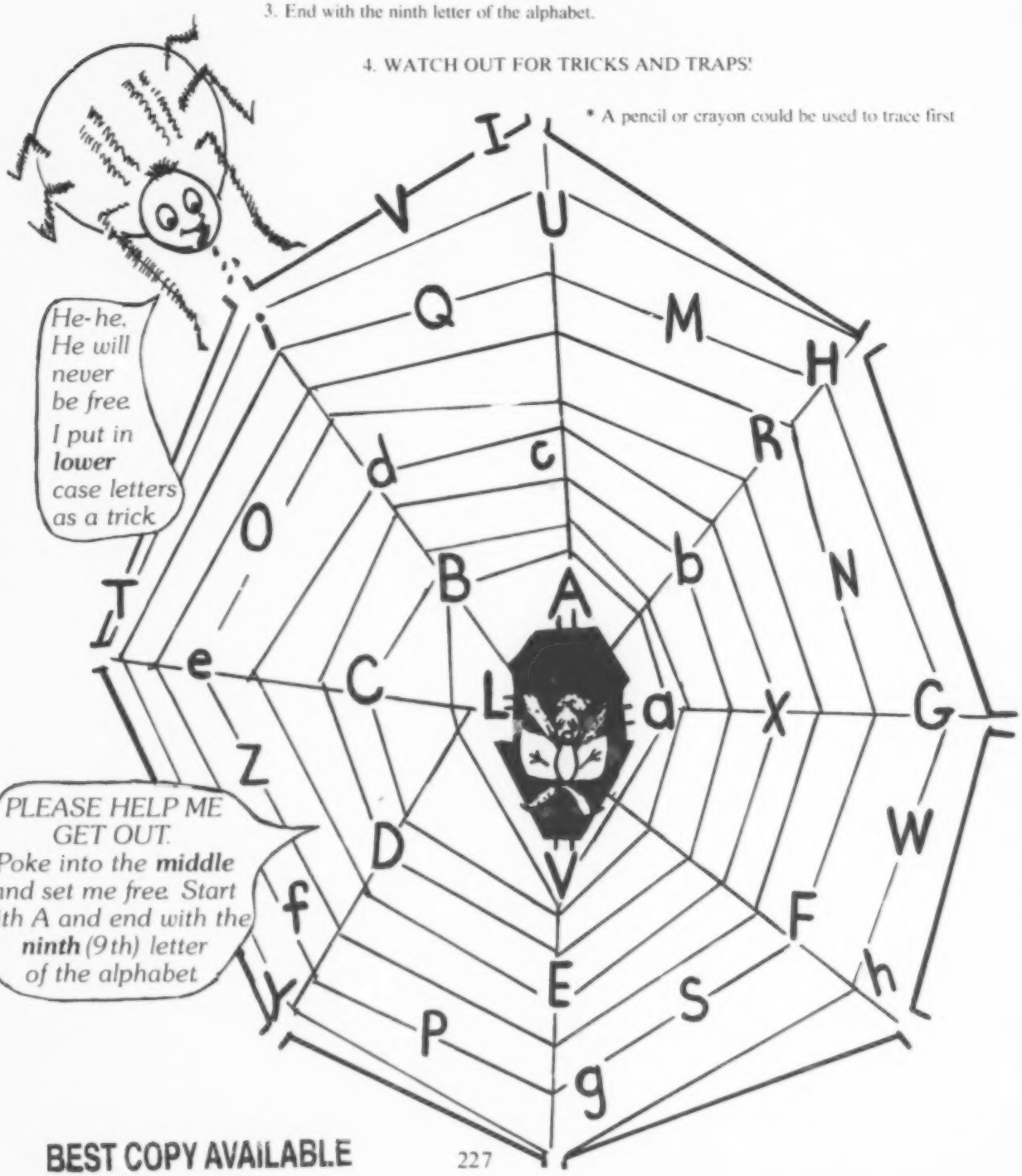
Directions:

1. Use a POKE Cut to get into the middle.*
2. Start with letter A and cut from letter to letter. (CAPITAL LETTERS ONLY).
3. End with the ninth letter of the alphabet.
4. WATCH OUT FOR TRICKS AND TRAPS!

Level: 1

Skills: #33

* A pencil or crayon could be used to trace first



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Concept: Identifying and counting number combinations 2 – 6.

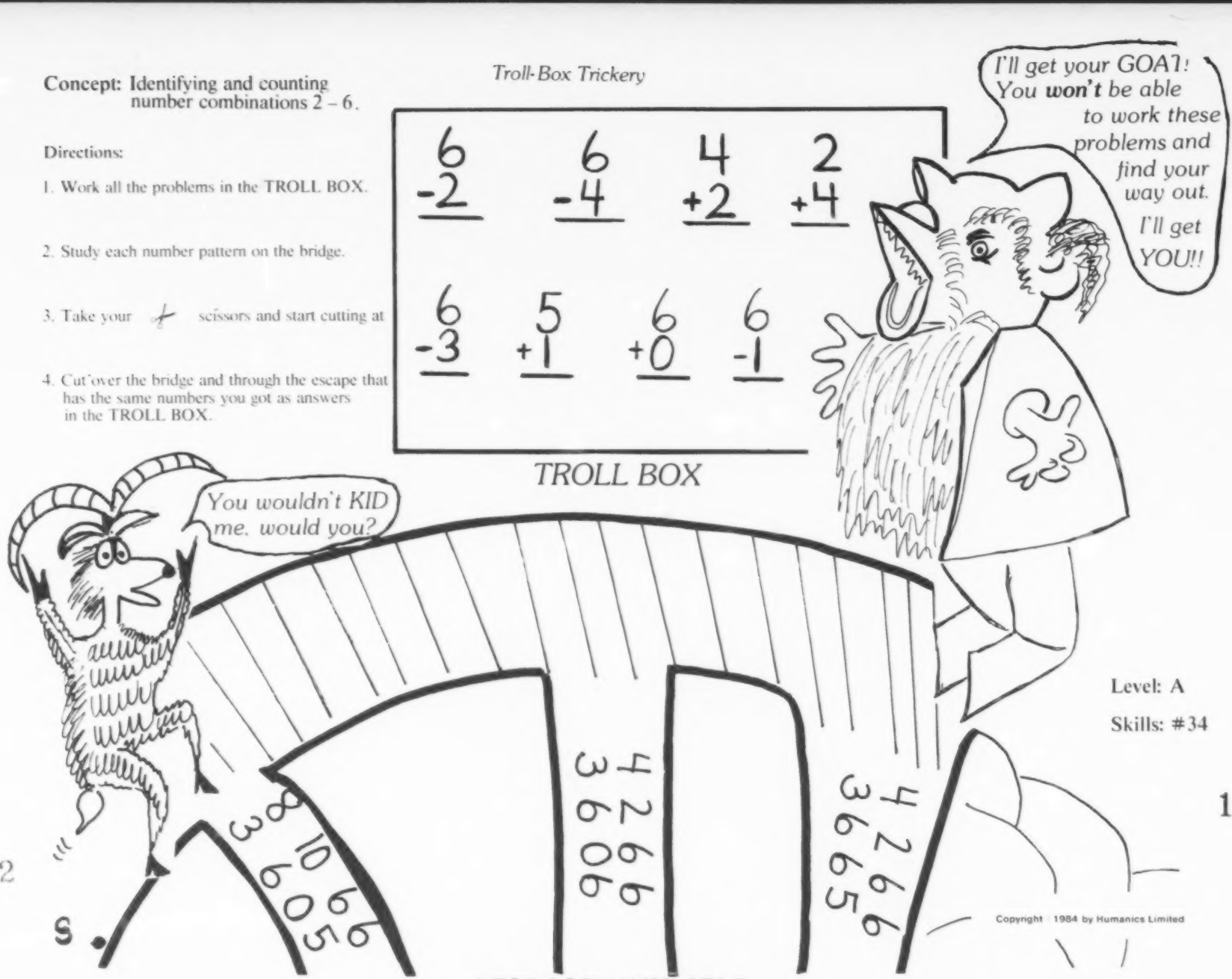
Troll-Box Trickery

Directions:

1. Work all the problems in the TROLL BOX.
2. Study each number pattern on the bridge.
3. Take your scissors and start cutting at
4. Cut over the bridge and through the escape that has the same numbers you got as answers in the TROLL BOX.

6 − 2	6 − 4	4 + 2	2 + 4
6 − 3	5 + 1	6 + 0	6 − 1

TROLL BOX


I'll get your GOAT! You won't be able to work these problems and find your way out. I'll get YOU!!
You wouldn't KID me, would you?
8 10 6 6 3 6 0 5
4 2 6 6 3 6 0 6
4 2 6 6 3 6 6 5

Level: A

Skills: #34

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Directions:

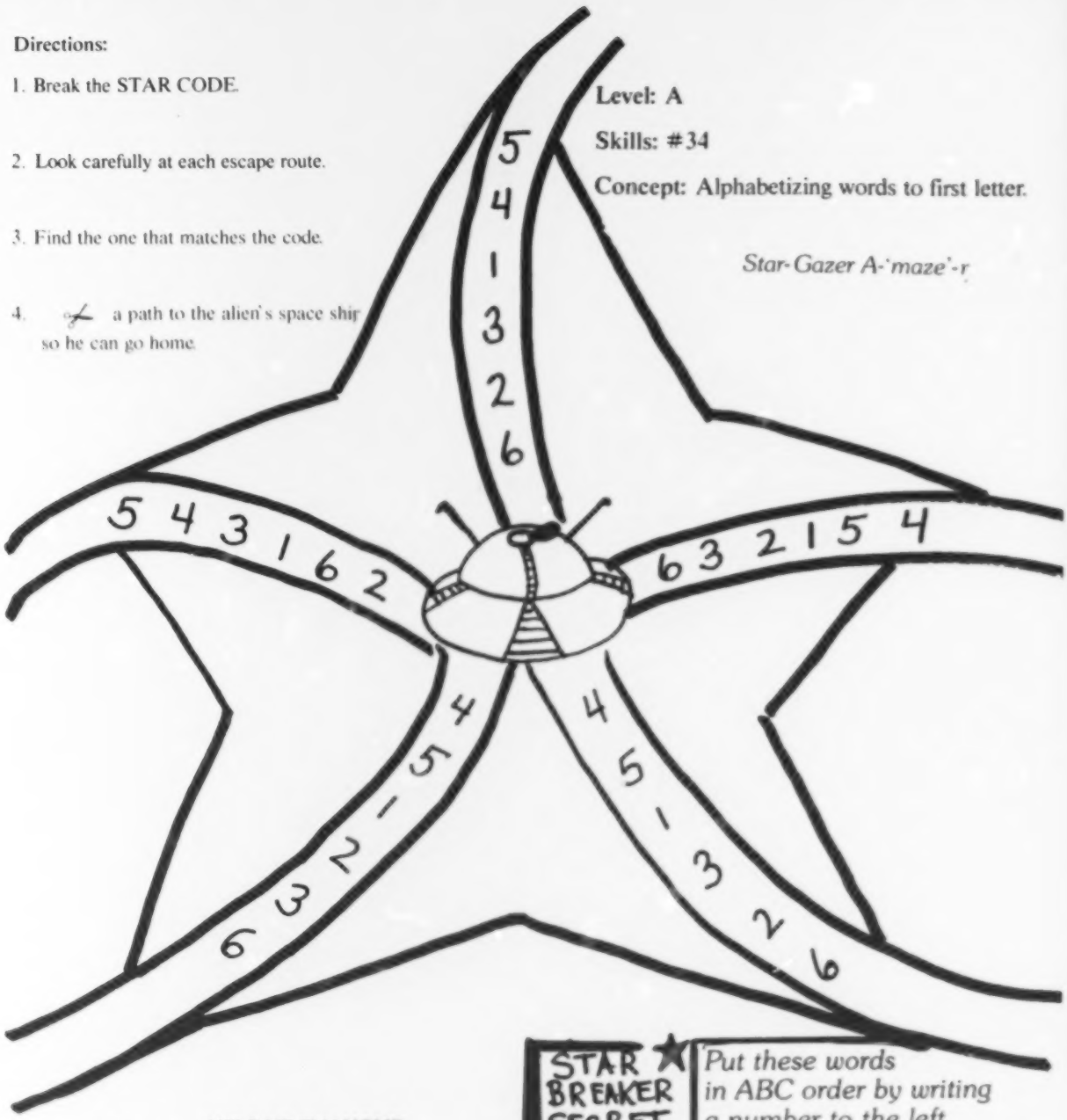
1. Break the STAR CODE.
2. Look carefully at each escape route.
3. Find the one that matches the code.
4. ~~Color~~ a path to the alien's space ship so he can go home.

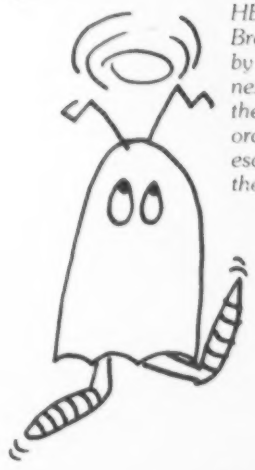
Level: A

Skills: #34

Concept: Alphabetizing words to first letter.

Star-Gazer A-'maze'-r





HELP ME FLY HOME.
Break the STAR CODE by putting numbers next to the words as they would come in ABC order. Then find the escape route that matches the code.

STAR BREAKER SECRET CODE #	*Put these words in ABC order by writing a number to the left in the STARBREAKER BOX.*
_____	star
_____	space
_____	galaxy
_____	planet
_____	orbit
_____	universe

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HELP ME GOBBLE
THE DOTS AND GET OUT.
DON'T LET THE GOOFS
GET ME!

Directions:

Fact-Man Fever

1. Work *all* the problems.
2. Look for a way to get out.
3. Read the GOOF'S TRICK.
4. Take a pencil and color each problem dot that has an *even number* answer.
5. Take your scissors and cut on the path of colored dots.
6. Cut until MR. FACT MAN is free.

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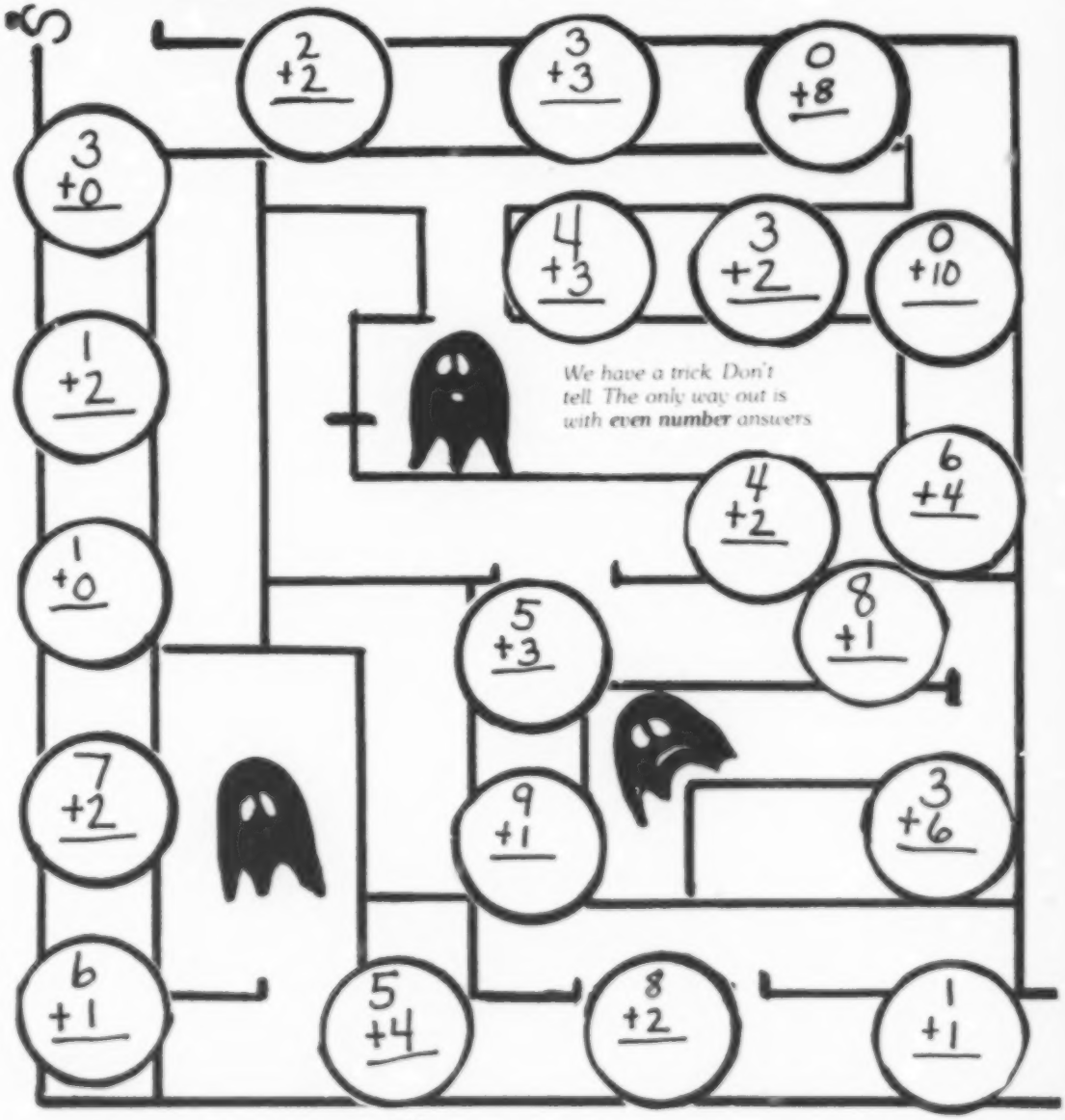
Concept: Addition combination 1-10; even and odd numbers

Level: A

Skills: #34



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13
Scissor Racing

This bonus chapter presents an exciting and creative way to encourage scissor cutting. It is a non-traditional, competitive approach to encourage scissor proficiency. Students of all ages can compete in racing with their scissors. However, it is suggested that the child first be comfortable with all the basic elements of design and cutting. Small children, who are learning to cut in a controlled, correct manner, may not benefit from racing exercises. However, older students may enjoy the challenge.

Sometimes, older students need to gain better cutting skills, but the usual ditto-type scissor activity often holds little or no interest. Many times the exercise is not appropriate in areas of interest, cutting ability and cognitive competence. The use of scissor racing or timing the cutting activity can sometimes add incentive for increasing one's skill.

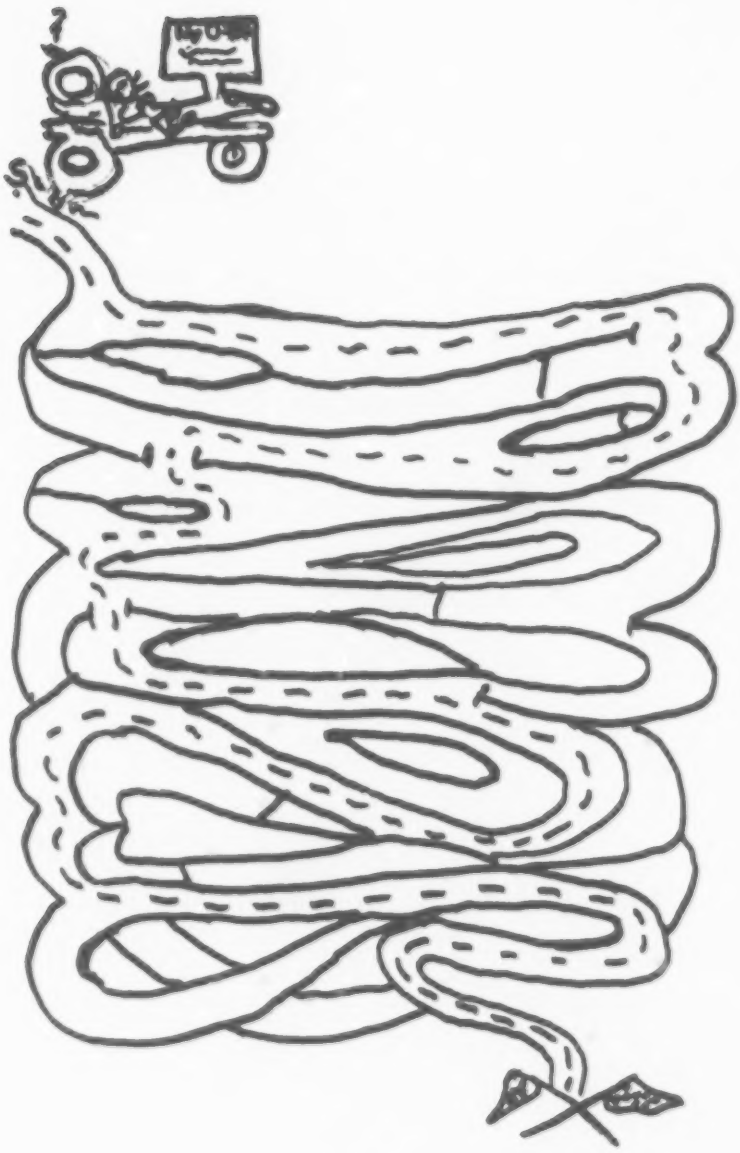
Scissor racing is relatively simple. All that is required is a stopwatch (or clock with a second hand), scissors, STUDENT RACING FORM (see p. 241), activity sheet, one or more enthusiastic "racers," and a timer (teacher). The timed races can be done on an individual, small group or whole group basis. The ability, age and independence level of the student should be taken into consideration. One racing maze is given on p. 239. While it is intended for advanced level of cutting proficiency, any of the activities in this book may be used for racing. It is important to match ability level of the student to the level of the activity sheet. In fact, it may be good to begin with exercises that are *below* a child's cutting ability. By doing easy exercises at the beginning, a child will be able to achieve success. The objective of scissor racing will be defeated if a child feels frustration and anguish with cutting exercises that are too difficult.

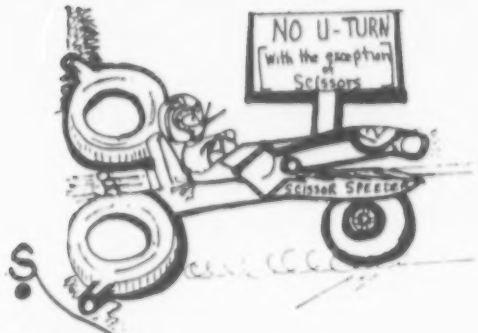
The actual procedure for racing follows:

1. Divide the students into the grouping that is desired.
2. Designate a "timer" (if the teacher/adult is not watching the clock).
3. Go over the rules and regulations of scissor-cutting proficiency. The same five observable aspects of scissor cutting (p. 85) should be enforced.
4. Pass out the duplicated activity and scissors. It is IMPORTANT that the activities be selected on *graduating levels of difficulty*. If this is not done, the recorded times will show inconsistency.
5. Instruct students to get in the ready position. This means that each child has her scissors in her hand and is ready to cut upon hearing the start words.
6. At the start signal of Ready, Set, Cut, the students will begin to cut and continue until the entire (or designated part) is finished.
7. Upon finishing, the students should lay down their scissors to indicate completion (other signals could be used).
8. Times should be recorded as students finish.

This procedure will vary according to the grouping that is used. It is suggested that students be encourged to "beat" their individual racing times, rather than to do better than someone else. By encouraging each child to increase her individual times, rather than worry about her peers, the pressure of class competition can be reduced. As a result, racing will be more fun and beneficial to building cutting skills.

Answer Sheet for Activity





Level: A

Skills: #35

Grand-Prix Raze-ing

Directions:

Find the .S

2. Begin cutting when the timer gives a signal.

3. Use a SAWMILL cut and U-TURN Cut U.

4. Cut only on road spaces that are open.

5. Do not cut *across* black lines, loops.

6. Stay within the road boundaries.

7. Stop cutting at the P.

8. Check racing time.

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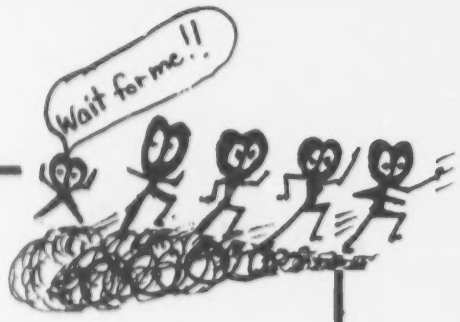

SCISSOR RACING FORM

RACER'S NAME	DATE	PAGE	TIME

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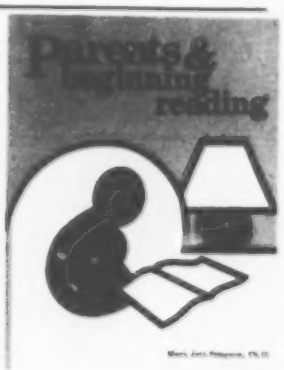

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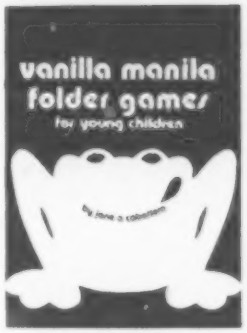

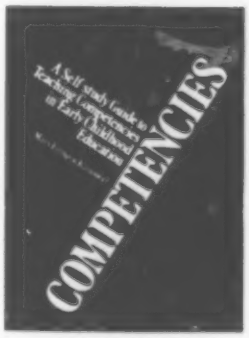

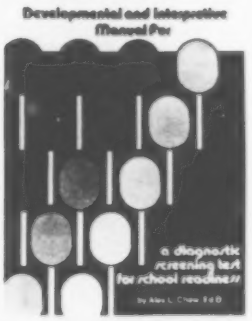

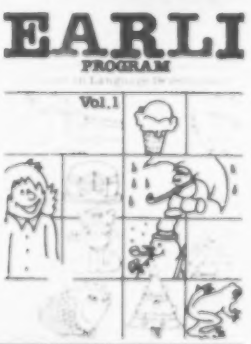

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